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VAN KRIMPEN IN RETROSPECT

From a Correspondent

A loan exhibition of the work of Ian van Krimpen (1892-1958) was opened on January 27, 1967, by Professor Mr. H. de la Fontaine Verwey at the Museum Meermanno-Westreenianum (The Museum of the Book) at The Hague. After it closes there on March 11 the exhibition will be moved first to the Plantin-Moretus Museum in Antwerp and next to the Royal Library in Brussels; there is a possibility that it may then be mounted in Amsterdam.

Every aspect of Van Krimpen's work is covered by the exhibits, which include designs for calligraphy, types, typography, bindings, book jackets, civic and memorial lettering, and postage stamps.

Confronted with a variety of types in normal text sizes, many a reader finds it hard to appreciate the subtleties which distinguish one type from another. No such trouble arises in this show because the walls are hung with the designer's own large-scale drawings for types. By their size and by their astonishingly precise draughtsmanship, they are the first exhibits to catch the eye. Their quality when reduced and made into printing types can be judged from an extensive display of books designed by Van Krimpen, most of them composed in his own types. Fine editions from the Haleyon Press and the Stanbrook Abbey Press provide further distinguished specimens of his types.

Van Krimpen's hand kept its skill until the very last months of his life, during which he drew two dozen trial characters to show his approach to the problem of creating a new type for the Lumitype machine. From these trials we can see how he intended to surmount the fresh problems of designing types for direct reproduction, without the interpretative skill of the punchcutter which, he freely acknowledged, had contributed so much to the success of his earlier types.

In his opening address Professor Verwey observed that Van Krimpen was a man of letters in both senses of the phrase. He remembered him as "an epicure who savoured poetry with as much pleasure as he savoured wine". The truth of this remark was borne out by three wine bottles placed in showcases near poems which Van Krimpen wrote out by hand, or which he laid out to be printed in his types. One of these bottles was labelled with his types, while the other two bore labels in his own hand with names of spirits given to him by the community at Hautecombe—also the source of much needed spiritual relief in his last years.

Without ignoring the complexities and contradictions in his character, Professor Verwey declared that simplicity was the decisive factor in Van Krimpen's strong personality. He disciplined his mind and hand alike. Coupled with his moderation and innate taste was a true sense of craftsmanship which formed the very essence of his artistry. Throughout his life he remained steadfast to his principles, his way of life, and to his friends. He was equally steadfast in his dislikes. Yet when it came to discussion, those persons at whom he shot his barbs realized that he did not like to be contradicted; and out of deference he was seldom refuted in public. He never produced the book which he had planned to write as an introduction to Dutch typography, but happily his son, Mr. Huib van Krimpen, has recently published a book of this description.

To his son credit is also due for selecting the exhibits now on view at The Museum of the Book, where they have been mounted at the instigation of its director, Dr. C. Reedijk. Most of the exhibits have been lent by Mr. Huib van Krimpen and by Messrs Joh. Enschedé en Zonen, but some important items have come from American libraries.

No catalogue of the exhibits is available. Instead the visitor can buy for two guilders a thirty-page monograph specially printed for this occasion. At present the publication is only available in Dutch, but a French edition will be issued when the exhibition is shown in Belgium. Nine pages are given to reprints of articles on Van Krimpen by his friends G. W. Ovink and S. L. Hartz. Sixteen pages contain biographical notes and comments by Mr. Huib van Krimpen on his father's work. Incorporated in these notes are some of his father's own remarks about his types, extracted from his book *On Designing and Devising Types* (New York and Heemstede, 1957).

Labels in the showcases provide rather meagre information. No mention is made of the fact that the copy of Joachim du Bellay's *Hymne de la Surdité* (Haarlem, 1925) is printed in a lively version of his first type, which was subsequently rejected by its designer. The same type in its final form was shown in the same year at Paris (hence the name Lutetia) and was used to describe *L'Art Hollandais à l'Exposition Internationale des Arts Décoratifs et Industriels Modernes.*

Although an effort has been made to group together some representative examples of Van Krimpen's highly effective contribution to stamp design, his first lettering for a 1923 jubilee issue is separated by a passage from the case where his other philatelic work is on view. In this field he showed a fine sense of scale and of colour. A hitherto unknown item shows a rejected three cent United States commemorative issue for the Centennial of the American Dental Association 1859-1959.

The quality of his talents for inscriptional work can be [illegible] a beautifully balanced [illegible] drawing for a panel intended [illegible] M.S. Westerdam, and [illegible] sketches for the Dam Monument, Amsterdam: a work [illegible] published in 1962 shows [illegible] for civic lettering produced [illegible] direction for the Dutch [illegible] Institute.

Three other aspects of [illegible] have been isolated to good [illegible] smaller cases. The first covers [illegible] variety of monograms for the [illegible] ing house of Querido, for [illegible] designed a cleverly concei[illegible] to suit the varied requ[illegible] of blocking in gold (on [illegible] or in reverse) and also in [illegible] pression—and on books in [illegible] formats.

Another case reflects his [illegible] tion for the work of Stanley [illegible] by grouping together a [illegible] proofs for the first edition [illegible] Holland of *First Principles [illegible] graphy* and by showing [illegible] part of the manuscript [illegible] Krimpen's translation of [illegible] into Dutch. A third case shows [illegible] humously printed booklet [illegible] *de Calle del Cristo* 225 [illegible] 1959) which he designed [illegible] Adler; with this are shown [illegible] to Adler, one disclosing [illegible] lion of death, and another [illegible] the difficulties of finding [illegible] paper: "Believe it or not [illegible] country, which is rather [illegible] for its paper, the most difficult [illegible] is to find a suitable paper [illegible] less distinguished to look [illegible] handle, fit for taking [illegible] and having the right grain."

Those who visit the [illegible] while it is at The Museum [illegible] can see more of Van Krimpen [illegible] in a fine permanent exhibition [illegible] records the contribution [illegible] Dutch printing by J. F. [illegible] (1872-1942). This show [illegible] in a building on the far [illegible] Museum's garden, and the [illegible] are described in an illustrated [illegible] four page catalogue set in [illegible] pen's Lutetia types. These [illegible] Royen, who was then Secretary of the Dutch Post Office, [illegible] Krimpen was invited in 1923 [illegible] lettering for a postage stamp; [illegible] commission which led to [illegible] association with the type-foundry [illegible] printing house of Joh. [illegible] Enschedé en Zonen, for which [illegible] sequently designed so many [illegible] books. Van Royen was both [illegible] of printing and an amateur [illegible] whose Zilvertistel Press [illegible] some excellent books in [illegible] commissioned types. Van [illegible] development owed a great [illegible] Van Royen's example and [illegible] ment. So it is appropriate [illegible] work of both men should [illegible] oured simultaneously in the [illegible] by exhibitions at The Museum [illegible] Book.

BROWNE'S LETTER TO A FRIEND

F. L. Huntley writes from the University of Michigan:— As Mr. N. J. Endicott of Toronto observed in his letter of September 15 last, I first published my hypothesis concerning Browne's "A Letter to a Friend" in 1951. For ten years my fellow investigators could have broken it down. They did not, so I made it part of my book published by the University of Michigan Press in 1962. If Mr. Endicott only had given you his hypothesis earlier, he might have saved what in his mind is the embarrassment of Sir Geoffrey Keynes, Professor Douglas Bush, Professor L. C. Martin, and others who have begun to think that the young man dead of phthisis was Robert Loveday, that Browne was writing to Sir John Pettus, and that, since Loveday died in 1656, the "Letter" was initiated then and worked over by Sir Thomas until his death. Mr. Endicott's alternative hypothesis, based largely on the Sloane MS. 1862 (B.M.), is that Browne might have written the letter in the 1670s to his oldest son Dr. Edward Browne, whom at some stage he addressed as "Sir" instead of the usual "Deare Sonne".

Mr. Endicott insists that the "no minor wit" passage ("no minor poet" in manuscript) refers not to the patient but to Julius Scaliger, one of Browne's favourite medical commentators. But Browne asserts that Julius Scaliger (who wrote a book on comic metres and was notorious as a bulky but minor poet) has no verse for his epitaph but only the five bare words of prose he ordered, "This serious person", Browne continues, ". . . left the poetrie of his epitaphe to others." Why did Browne place a new subject before his predicate instead of continuing his thought with the same subject or a pronoun? And why in "straightening out" the passage in his own syntax is Mr. Endicott forced to omit the second subject? What is more, the patient has been characterized throughout as "serious", and there is no need so to characterize Julius Scaliger at this juncture. Finally, the word "epitaph" could mean either an inscription on a tomb or a poem written on the occasion of death. That Browne uses it in the former sense emerges from the allusions in this passage to Paulus Jovius and from a letter to his son Edward, August 22, 1679, which apparently concerns anthologizing actual grave-inscriptions: "Joseph Scaliger, the sonne of Julius, was also a very learned and famous man, but his epitaphe may probably beo to large & if so it may bee omitted" (Keynes, 1964, IV, 128). How could the phrase "the poetry of his epitaph" refer to Julius Scaliger's epitaph?

Mr. Endicott has other arguments. For example, Browne says that the patient had wisely seen the world "at home and abroad" and Loveday seems never to have travelled on the Continent—as if George Herbert meant by "I will abroad" ("The Collar") "I've got to go to Paris". Among the Italian allusions my critic omits the strange "great Antonio is dead". As for Browne's imaginative gift (I confess I do not grasp this reasoning), the improvements as literature of the letter is obvious as we pass from what I assume to be in manuscript an intermediate draft between original and the final form.

At the end, Mr. Endicott [illegible] identification of Pettus as the [illegible] rests on the supposition that [illegible] is the patient. Indeed it does [illegible] for this necessary relationship [illegible] for us by the title, mine is based [illegible] argument, which, were a [illegible] to yield, would have to [illegible]. Rather my summary statement: "It would be dangerous to [illegible] entirely the possibility that [illegible] first] written about Loveday [illegible] John Pettus in the year [illegible] a better hypothesis explaining [illegible] the traits of the *Letter* as the [illegible] does, I rest the case" (Huntley, [illegible] 203). The dozens of small [illegible] the letter that can be explained [illegible] by their sheer volume.

Surely we literary antiquarians believe that truth is at stake in [illegible] tion your other correspondent, [illegible] Karl Holtgen, of Bonn University [illegible] ber 20), is far more helpful [illegible] my reading of the parish [illegible] Chediston, Suffolk. "In [illegible] now my disappointment at [illegible] the register, "December [illegible] "May" and at failing to find [illegible] grave there. Could he be [illegible] Burningham, Suffolk, where [illegible] Anthony lived? Or [illegible] which was his ancestral home [illegible] the stone; if it can be found [illegible] exact date of Loveday's death [illegible] might it contain some verse [illegible] Loveday's "political friend" [illegible] Brathwhait, J. Chapperton [illegible] ton? I agree with Herr [illegible] must know.

THE TIMES
LITERARY SUPPLEMENT

No. 3,390 66th Year THURSDAY FEBRUARY 16 1967 PRICE 9D

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"Fortunes of the Sea" by J. Oyamada; from *The Contemporary Artist in Japan* by David Kung (Honolulu: East-West Center Press, $15).

LAND OF OUR FATHERS

PROFESSOR J. D. CHAMBERS and Dr. G. E. Mingay are a formidable combination. And they have written a formidable book—*The Agricultural Revolution, 1750-1880.* It is not just one more general survey text, which takes into account the latest scholarly revisions. (It does this admirably: and, indeed, the work of one scholar, Dr. Eric Jones, is drawn upon at so many points that he almost deserves a place on the title-page.) But *The Agricultural Revolution* stands apart from the general run. It is compact, cogently argued, strenuous in some of its analysis, and at times (notably in the first chapter) vividly written. It is not so much a work of revision as of reimagination and re-organization.

* * *

It is unfortunate that, since it is a short book and an orthodox one (in the Clapham tradition), it will be in danger of displacing altogether not only the Hammonds' *Village Labourer* (which has long been out of favour with the Clapham Sect) but also Lord Ernle's classic, *English Farming, Past and Present.* But the three books need to be read together: and, if they are, they should awaken creative thought in the head of the most shaggy reader. In a sense, Chambers-Mingay can only be properly understood as part of an argument with their forerunners. There is an infectious zest in Ernle's account of the eighteenth-century improvers: the turnips and the horse-hoe, the patrician landowners with the marl clinging to their riding-boots, striding around offering long leases, denouncing the weed-infested fallows in the open fields. To this, the Chambers-Mingay chapter on improvement offers an ironic antithesis: cutting the old heroes—Tull, Townshend, Coke, Bakewell—down to size: arguing carefully about soil chemistry, grass leys, mortgages, and rotations.

Lord Ernle took the reader by the elbow and strode with him across the broad acres. He had in him something of that combination of rural realism and nostalgia which relate him to Hardy and Richard Jefferies. He had an eye for the peasant virtues and an interest in rural skills and crafts. The Chambers-Mingay partnership is more often to be seen in the yard and farm offices: at the market or the country bank: or chatting with the steward at the estate office. With barbed wire and plastic tiles available, they would not waste a paragraph lamenting the passing of hurdles and thatching. It is proper that such a hard-faced, unromantic capitalist enterprise as the Agricultural Revolution should have found in them its historians.

The virtues of the book lie within its own chosen terms. Firmly putting on one side any argument that farming is part of a way of life, and dealing with it as a capitalist industry, they can proceed with decision. They are able (since they close the story in 1880) to regard it with buoyant optimism. The productive achievement of British agriculture was such—especially during the critical years of the Industrial Revolution—that the story must be one of success. This is what the balance-sheet shows. Such blemishes as there were, such as rural pauperization and depopulation (and both are clearly stated, although the latter is treated too summarily), indicate no failure in the industry but an excess of population.

* * *

But this is too convenient an exculpation for an industry in which the rewards of the workers were notoriously poor and social relations were notoriously sour for whole decades of the nineteenth century. Long after the Last Labourers' Revolt, at least until 1850, the fires of arson flickered in East Anglia and the south. And it is with an effort that one recalls that the optimistic years of High Farming described by the authors are also the years of the childhood of Joseph Ashby of Tysoe. The error lies not in the scholarship of the authors but in their terms, which are too narrow. For one cannot describe any major industry—and least of all the traditional industry in which rural communities are inelucta-bly involved apart from the class relations and the way of life of those who work in it.

The relevance of the criticism can be seen most clearly in the authors' chapter on Enclosure. This (like so much else in the book) is a firm, clearly organized argument, of particular value to students. It is only towards the end, in the discussion of the consequences of enclosure as they were experienced by the cottager and rural poor, that argument passes at times into special pleading. One feels that it is of some extraneous, ideological importance to the authors to prove that all things worked out for the best. Paragraphs become clotted with reservations, qualifications, unrepresentative evidence—"in any case", "in fact", "in general, however", "nevertheless"—until whatever statement was at first offered has become eroded to a quibble. As a last defence they retreat behind the absolute authority of Clapham: although it has never been wholly clear why Clapham carries greater authority on certain points—such as the extent of cow-keeping by the poor—than do contemporary witnesses such as Arthur Young.

* * *

Within this evasive prose, a crucial point manages to get pushed aside within brackets:

(The *occupiers* of common right cottages, it should be noticed, who enjoyed common rights by virtue of their *tenancy* of the cottage, received no compensation because they were not, of course, the owners of the rights. This was a perfectly proper distinction between owner and tenant, and involved no fraud or disregard for cottagers on the part of the commissioners.)

What the authors miss out is the distinction between legal fraud against an individual and a fraudulent system. What was "perfectly proper" in terms of capitalist property-relations involved, none the less, a rupture of the traditional lineament of village custom and right.

The authors never seriously enter this discussion. Copyhold goes unexamined. So do those self-governing elements in the structure of the pre-capitalist village community, which—while they were no doubt crumbling under the pressure of increasing population—persisted with remarkable vigour in many places. And those petty rights of the villagers, such as gleaning, which are irrelevant to the historian of economic growth but were of critical importance to the subsistence of the poor, are left out of account.

It should not be necessary for historians today to feel that they must

J. D. CHAMBERS and G. E. MINGAY: *The Agricultural Revolution, 1750-1880.* 222pp. Batsford. £2 5s.

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combat the view that some merrie rural order was suddenly and totally overthrown by one catastrophic episode of enclosure: this, after all, is largely urban folklore of the late nineteenth century. But in their anxiety to write down long-extinct myth, they qualify enclosure away until the impression is given that it was of only marginal social consequence.

But this is simply to replace a "pessimistic" by an "optimistic" myth. Enclosure was the culmination (or acceleration) of a long secular process by which the customary definitions of men's relations to the agrarian means of production were eroded. It is of profound social consequence because it illuminates, both backwards and forwards, the destruction of the traditional elements in English peasant society. When we look at English agriculture in the eighteenth century through the pages of the *Annals of Agriculture* it is possible to believe that customary sanctions had long lost validity. We meet there a complete assurance about the omnipotence of capitalist definitions of land-ownership, within which such anomalies as copyhold and communal rights had been assimilated. In so far as Parliament and enclosure commissioners respected and worked within the framework of these definitions, then the property rights of small men were, as Chambers-Mingay insist, generally recognized.

But when we look at the scene again from the standpoint of the villager, we find a thick cluster of claims and custom, which stretch from the common to the market-place, and which derive from pre-capitalist definitions. Some years ago a scholar reminded us:

> The appropriation to their own exclusive use of practically the whole of the common waste by the legal owners meant that the curtain which separated the growing army of labourers from utter proletarianization was torn down. It was, no doubt, a thin and squalid curtain . . . but it was real, and to deprive them of it without providing a substitute implied the exclusion of the labourers from the benefits which their intensifial labour alone made possible.

And the same scholar offered this warning:

> These landless or semi-landless workers, together with the small tenants who disappeared through consolidation, represent the real victims of enclosure, and unless they are constantly kept in mind, they may become the victims of the statistical method.

Ghosts of this warning (which came from Professor Chambers's own pen in 1953) are to be found in this book, but in the present account these workers are certainly not "kept constantly in mind". The authors are now more anxious to tell us that

> we must be careful not to exaggerate the extent and importance of the loss. There is some evidence to support those contemporaries who hold that the commons were of little real advantage to labouring men. . . .

Why this anxiety? Why this care, not only "not to exaggerate", but also to decline any thorough examination of this social transition?

* * *

For there is also evidence enough that the commons were part of the cultural as well as the economic universe of the village poor, and that their loss brought with it a radical sense of displacement. The student who has attended the orthodox Claphamite course of economic history lectures (in which he is sometimes directly warned *not* to read *The Village Labourer*) can emerge pitiably innocent of all knowledge of these facts. He is certainly unprepared by this book to encounter the vehemence of those protests against enclosure which crop up from time to time in the Home Office papers: as witness the opening lines of an anonymous letter of 1799 addressed to Oliver Cromwell, Esquire, of Cheshunt Park:

> Whe right these lines to you who are the Combin'd of the Parish of Cheshunt in the Defence of our Parrish rights which you unlawfully are about to disinherit us of . . . Resolutions is maid by the aforesaid Combind that if you intend of inclosing Our Commond Commond fields Lammas Meads Marshes &c Whe Resolve before . . . that bloody and unlawful act . . . is finished to have your hearts blood if you proceede in the aforesaid bloody act Whe like horse leaches will cry give, give until whe have spilt the blood of every one that wishes to rob the Inosent unborn . . . Whe like birds of pray will prively liye in wait to spil the bloud of the aforesaid Charicters whose names . . . are as prutrified sores in our Nostrils . . . .

One could wish that such a cry might be heard, at least once, alongside the confident accents of growth. It is true that the "Combin'd" of Cheshunt were unusually articulate and determined; some of them succeeded in raising a counter-petition, and as a result of their pressure common rights were taken into account in the award. But the tone of the letter reminds us that enclosure must be seen within the total situation of power and deference in the countryside. Men in the social and cultural station of the authors of such letters could only in exceptional circumstances have had recourse to the costly and procrastinating procedures of an alien culture and an alien power. The uneven, piecemeal incidence of enclosure, and the fatalism of the cottager in the face of this ever-present power, goes some way to explain the seeming passivity of the victims.

Even so, this passivity is overstated in direct ratio to the paucity of research into the response of the poor. (Chambers-Mingay make no reference to A. J. Peacock's study of the East Anglian disturbances of 1816.) Enclosure riot and arson were more common than most historians suppose. And a further clue to the patchy character of resistance might be found in another passage of the Cheshunt letter:

> Whe cannot but say that there is plenty of room for Alterations for Whe cannot see why that Ruskins and a few more of them should run out Common over while there is no room for another to put anything on (If thou hadst made an Alteration in the rights of Commoning thou instead of being contempaled whould thy Name been as Odderiferous Ointment pour'd fourth to us The voice of us and the magnor part of the parrish is for a regulation of commons rights . . .

For there is clear evidence at the end of the eighteenth century of increasing pressure on the commons and of an over-stocking, not only by squatters and cottagers but also by large graziers like "that Ruskins". It occurs to one how little is known (despite the work of Dr. Thirsk, Professor Hoskins, and one or two others) of the critical dividing lines at this period between different groups of small men and the poor. In the first group were men who were striving for a stricter stinting of commons; in the second, men who wished the most lax definition of custom to prevail. In the first group were men (like any peasant in any age and country) whose eyes glittered at the short-term prospect of proprietorship—even the four or five acres which enclosure might bring: in the second group, men who by enclosure lost all. When one compares French and English rural historiography of the period, one is silenced by a sense of inadequacy: the eighteenth century can claim no study of agrarian social relations comparable to Tawney's study of the sixteenth.

This is not offered as an argument against the optimistic case which Professor Chambers and Dr. Mingay make for the economic consequences of enclosure. The objection is that they apply conclusions derived from one kind of evidence to tidy away problems of a different kind which have been left unexamined. And yet there is no overwhelming reason why, in this area, Clapham Sectarians and Hammondites should not co-exist. Similar agrarian transformations, which are both more productive and which are overthrowing—sometimes painfully—older ways of life can still be witnessed in the developing world.

* * *

There is one other respect in which *The Agricultural Revolution* fails to clarify important issues. At a number of scattered places along the way the authors pause briefly to offer comments on the overall structure of English farming: size of farms, labour force, decline of small farming, &c. This material is, however, never brought together: nor is it presented, as it can be from the mid-nineteenth-century census data, in clear tabular form. In a revised edition this statistical impressionism might be corrected.

The point is of importance since, very often, the authors quote census figures, not directly, but by way of Clapham, who was sometimes deploying them in order to call in question positions which are now forgotten. (For example, when he wrote the small-holding controversy was still very much alive, as witness Lord Ernle's book, and the data had been manipulated in opposing briefs.) Sometimes the Chambers-Mingay partnership seem determined to protract these debates. They quote with approval Clapham's comment on the 1831 returns: "They are entirely destructive of the view that, as a result of agrarian change and class legislation, an army of labourers toiled for a relatively small capitalist class." Not content with this, they have restated it in their own, more rhetorical, terms: "The picture sometimes presented of English farming, with a select band of large capitalist farmers employing a vast army of landless labourers, is patently a false one." Since Professor Chambers (1953 Vintage) referred to a "growing army of labourers", the accent of ridicule is presumably intended to fall upon "vast" and "select band". It is not clear who has proposed these terms. Nor is the analysis of our authors any clearer. In their introduction they cite the census figures of 1831 of "English farming" as showing a proportion of "labourers to land-occupiers" as "only eleven to four". They allow this misleading impression to remain in the reader's mind for the first four chapters, and only in the fifth chapter do they offer a more accurate account of figures which relate to the whole of Britain, and which show 144,600 farming families of occupiers who hired labour, 130,500 occupiers who hired no labour, and 686,000 labouring families. The proportion of employed to employer turns out to leave the small self-employed out of account) to be not four but nearer to five to one. If Scotland, much of Wales, tain marginal areas of small were subtracted, we are something very like a rural proletariat toiling for capitalist farmers.

* * *

Much the same happens in discussion of the fortunes of farming. The slightly naive reader might proceed to infer this book under the firm impression that ishing, impression that remained a nation of peasant proprietors into the twenties. By the 1880s (we are told) the cultivators of from five to fifty acres still accounted for over 60 per cent of all occupiers of five and more land. . . . England was still a country of small and medium sized farms.

These small men, however, were less than one-fifth of the total acreage; very many of them in Wales, and not in England. More than half of them farmed five to fifty acres bracket, and not even certain that all of this bracket were peasant farmers. The assimilation of extremes to provide a sinoistic average does not illuminate either extreme: reminder that small farmers on tenaciously in marginal would be of importance if attention to the peculiar of the many thousands of involved; but in fact the make no use of the which these figures might afforded to discuss the land in North Wales, or the plight of Jesse Collings or the Land tion League.

This is in fact the old statistical dilution: and our authors has recently been task for this by Professor Moore of Harvard in an *Social Origins of Dictatorship and Democracy*. Such dilution the evolution of characters critically important, relative Hence the authors manage both ways: to present English culture as a successful growth industry, while at the time suggesting that this was plished with minimal social consequences upon the of labour or of small farmers. Inr modes of reasoning argue that England remained try of minor roads: but not be helpful in a book central theme was the develop motorways and the increase which they bore.

It would be unjust to cussion of a book which many respects, helpful, and constructive, upon a If the authors sometimes optimism to the point of their argument is open clearly invite reply. Above a book which extricates of agriculture from the It is too often allotted—and places it clearly in its as an initiator and, at time, setter of this growth. Of Ernle would certainly have

A CLASSIC OF THE PURGE

LYDIA CHUKOVSKAYA: *Opustelyi dom.* 138pp. Paris: Cinq Continents. 12 fr.

It is to be hoped that this remarkable and superbly written little book will soon be published in English. It is just as significant and, in its own way, fully as masterly as Alexander Solzhenitsyn's *One Day in the Life of Ivan Denisovich*. Like that book, it will rank as one of the classics of Russian "purge literature". In *Ivan Denisovich* we are shown life in a Stalinist concentration camp: in Chukovskaya's *Deserted House* we are told of the hideous machinery which was used for sending thousands of innocent people to concentration camps at the height of the *Yezhovshchina* in 1937-38.

The central figure of the story is Olga Petrovna Lipatova, a Leningrad doctor's widow, whose adored and only son Kolya, a brilliant young engineer, is, for no conceivable reason, suddenly arrested by the NKVD and then sent to a "distant camp" for ten years, having signed a "confession" that he belonged to "a terrorist organization". In a note to his mother, smuggled out of the camp, he explains that he was beaten and tortured into signing the confession, and begs her to try to do something, because "I will not last long here". Feeling completely helpless, the mother burns the note. This is the end of the story, but it is clear that both the mother and the son are doomed to an early death.

Though not told in the first person, the whole story is seen through the eyes of Olga Petrovna. She is the head of the typing pool in a Leningrad publishing house. Much to her and everybody else's dismay, the Director of the house is suddenly arrested as "an enemy of the people": she does not doubt for a moment that the man is guilty, and learns, in the next few weeks, of the arrest of many other people with a feeling of anger and disgust—not because she distrusts the NKVD but because of the criminal anti-patriotic activities in which these people were engaged.

And then suddenly her son—highly praised in *Pravda* as an outstanding young engineer only a few weeks before—is arrested: her immediate reaction is that this is, of course, nothing but an absurd mistake which will be cleared up in the next few days. There then follows the story of her calvary: for nights on end she has to stand in queues outside the prison and then outside the Procurator's office: for a time she still assumes that the other people in the queue are relatives of criminals, and that she is the only exception. And then, in her office, there begin to occur episodes which open her eyes to the truth. Natasha, a young typist and daughter of a former Tsarist colonel, is sacked for a typing error which is interpreted as a piece of anti-Soviet activity—she had by mistake put *Krysnaya Armiya* instead of *Krasnaya Armiya*—which almost amounted to calling the Red Army a "Rats' Army". The girl is finally driven to suicide.

The news of Kolya's arrest becomes known, and, with rare exceptions, the people in Olga Petrovna's office and in her communal flat behave towards her in a cowardly, mean or vindictive manner, some trying to demonstrate in this way their own Stalinist zeal. Though told with the greatest calm and economy, the most horrible scenes are those describing the useless queueing outside the prison and the Prosecutor's office, and the inhuman officials into whose presence the unfortunate woman is finally admitted: after a few words there invariably comes the "That's all; who's next?" And the few friends who do not desert her are either driven to suicide or are also arrested.

The book tells not only the tragedy of a family, but also that of a whole people. The title is borrowed from a line in Anna Akhmatova's *Requiem* and is, indeed, almost a prose version of that famous poem on the Stalin terror, in which Akhmatova's own son suffered, like thousands of others, the same fate as Chukovskaya's Kolya, while Akhmatova herself went through the same agony as Olga Petrovna.

A few words should be said about the author. Born in 1907, she is a distinguished writer and the daughter of "Grandpa" Kornei Chukovsky, who is not only a great literary scholar but also the author of the best-loved children's verses in Russia. She wrote *The Deserted House* in 1939, soon after the events described, and carefully hid the manuscript for twenty-five years. After the publication of *Ivan Denisovich* she hoped to publish it in Russia, but the Party decided against printing any more "purge" or "camp" stories. Last year Lydia Chukovskaya became famous for the angry and contemptuous open letter she wrote to Sholokhov after his ignominious speech before the twenty-third Congress, in which he regretted that Sinyavsky and Daniel had been let off so "lightly", and had not simply been shot.

Her book has now been published in Paris, on the same principle as Akhmatova's *Requiem*—"without the author's knowledge". Hundreds in Russia had read the book in typescript and somebody smuggled out one of the copies.

RED, WHITE AND GREEN

KONSTANTIN PAUSTOVSKY: *Story of a Life—III: In That Dawn.* Translated by Manya Harari and Michael Duncan. 224pp. Harvill Press. 30s.

Konstantin Paustovsky, now seventy-five, has in the past few years become the most highly praised and perhaps the best beloved of all living Soviet writers in both Britain and the United States. This is understandable; he writes beautifully and his narrative has something of that human warmth and that blend of sympathy, understanding, gentle humour and an occasional touch of angry satire which one associates with some of the best pre-revolutionary writing. He is the almost perfect type of the old-time liberal intellectual who by a lucky chance has survived almost unscathed fifty years of Soviet rule. As this book shows, he accepted the regime after three or four years of hesitation and uncertainty, not perhaps as the best alternative to the old Tsarist regime (whose rottenness he describes so well in the second part of his autobiography which dealt with the 1914-18 War) but as the only possible one. That he has mental reservations about the Soviet system he recently showed by the courageous protest he made against the trial of Sinyavsky and Daniel, a protest that brought upon him the wrath of Mr. Sholokhov, the party's top literary spokesman.

In That Dawn (not perhaps the best possible rendering of the Russian title, *The Beginning of an Unknown Era*) is the third part of his autobiography, and deals with the cruel years of 1917 to 1920 with their two revolutions, the Civil War, the German occupation of the Ukraine in 1918, the Franco-Greek occupation of Odessa in 1919, the chaos into which southern Russia was plunged by Petlura's Ukrainian nationalists, Makhno's "anarchist" peasant bands, troops under the German puppet Hetman Skoropadsky, White and Red regulars, and Red, White, Green and Cossack guerrillas. The railways, exposed to constant armed attacks by all kinds of bands, were virtually out of action, and large parts of the country were stricken by hunger and a typhus epidemic. In Moscow and other areas of what was then Soviet Russia proper, the famine was even worse than in the South.

It would, of course, be a mistake to look upon Paustovsky's personal story of those years as an historically accurate account of the period. As he himself says in the fourth volume (still unpublished in English):

> Time has worn away the sharp edges. The sorrows and misfortunes of those years, and my memory is reluctant to dwell on them. It tries to remember the brightest sides of the past, and to see it through the prism of the rare joys of those days. . . . Neither typhus, nor hunger, neither the ice-covered walls of our wretched little rooms, nor the total uncertainty of tomorrow could destroy our faith in the happy destiny of our people. Youth is invincible, and it could turn even Dante's Inferno into a fascinating spectacle. While swelling with hunger, we could sill feel in our nostrils the faint smell of the first flower growing in the backyard, and feel elated.

Though he was twenty-five in 1917, Paustovsky welcomed the February Revolution "with a schoolboy's delight": but soon he realized that

> the majority of the intellectuals—heirs of the great humanistic tradition of Pushkin and Herzen, Chekhov and Tolstoy—were utterly confused. Capable of creating high spiritual values, they had proved themselves, with few exceptions, powerless to lay the foundations of a state.

Those who were to build the new Russian State were more capable, but also more cruel and ruthless people.

Paustovsky leaves it at that. Instead, he prefers to dwell on his own experiences during the early years of the Revolution. How much of it is *Dichtung* and how much is *Wahrheit*? It seems almost too good to be true that the same man should have lived through all those adventures: being taken prisoner by the Anarchists during their tragi-comic uprising in the summer of 1918 in Moscow; witnessing the beginning of the Left Social-Revolutionary rising at the Bolshoi Theatre, being forced into a Hetman Skoropadsky regiment during the fighting in Kiev against the Petlura nationalists and making a hair-breadth escape; and seeing with his own eyes how a small Ukrainian railway station was machine-gunned from a train in which there travelled hundreds of Ukrainian "anarchists" with their chief, the infamous *bat'ka* Makhno, reclining in a glossy landau, with a gilded prince's coat-of-arms on the door", which had been placed on a flat wagon.

He was playing about with a revolver, tossing it up in the air. . . . Looking at his face, I felt sickened. . . . His eyes, at once fierce and vacant, they were the eyes of a wild-cat and a paranoiac—those with malevolence. . . . This was Nestoy Makhno.

> The railway guard . . . held the green flag in his right hand and saluted with the left. At the same time he smiled. I can think of nothing more terrifying than that smile. It was not a smile at all. It was a pitiful call for mercy, a cry of terror, begging for his life, an abject despairing appeal. Makhno raised his revolver and without aiming, without so much as looking at the guard, fired. . . . The guard threw up his arms in a grotesque gesture, fell on his side and lay twitching, clawing his neck and vomiting blood.
>
> Makhno waved his hand. A burst of machine-gun fire raked the platform, hitting the guard. He twitched a few more times and lay still. . . .

This whether true or partly imaginary is characteristic of Paustovsky's description of the chaos and violence which he witnessed in his native Ukraine; the wretched railway guard whom Makhno had killed "just for fun" was like a helpless symbol of a non-existent law and order. He describes many more bandits and sub-Makhnos whom he met in the Ukraine, a country which, in the end, was not pacified until the Bolsheviks took over. But Paustovsky's chronology is a little uncertain, and his real strength lies not in the description of historical events but in his accounts of "atmosphere" and of people—for instance, his kindly German landlady in Kiev, or of that human menagerie, with whom he travelled in a goods carriage for eighteen days to cover the 500 miles between Kiev and Odessa, with robber bands roaming the Ukrainian countryside. Here were Catholic priests trying to escape to Poland, and the pathetic half-actress-half-prostitute, and dozens of other hungry people, and, in the midst of them, the heartless kulak woman gurging herself on lard and roast chickens and giving nothing to anybody.

All this human comedy and drama is superbly described. The Moscow chapters in the book are weaker. The Lenin, one of whose public meetings Paustovsky attended, is rather the conventional Lenin of Soviet folklore, a dapper little man radiating benevolence. The hunger in Moscow is mentioned only incidentally, and the Cheka not at all.

Splendid though numerous episodes in this book are, it suffers from a greater degree of self-censorship than the rest of the Paustovsky autobiography. In this respect both volumes I and II are better, and so is the next volume—the fourth—with its profound and entertaining close-ups of his friend Isaac Babel and other members of the literary community in the hungry Odessa of the years immediately after the Civil War.

DOCTRINES

PIERRE NORDON: *Histoire des doctrines politiques en France et en Bretagne.* 126pp. Paris: Les Universitaires de France. 12 fr.

In No. 1227 of the "Que sais-je?" series, M. Nordon, who is professor in the Faculté des Lettres et Sciences Humaines at Nantes, achieves the remarkable feat of compressing the history of British political thought into 126 small pages. It is a difficult task well done, at a high level of accuracy and objectivity. The relative degrees of emphasis he gives to different thinkers of course, be criticized: but it should be remembered that, as he is concerned with *doctrines* rather than with philosophies, the criterion he uses is that of influence rather than of originality. It is for this reason, presumably, that David Hume receives no mention and James Mill, who was little more than a publicist of genius, gets two pages.

Strangely enough, one cannot think of an approximately equivalent little book in the English language. Students might well find a use for it.

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Paperback 7s. 6d.

METHUEN

THE TIMES LITERARY SUPPLEMENT THURSDAY FEBRUARY 16 1967

SNAP! CRACKLE!

LUCY R. LIPPARD: *Pop Art.* Contributions by Lawrence Alloway, Nancy Marmer, Nicolas Calas. 215pp. Thames and Hudson. 35s. (Paperback, 21s.).

Given the modern desire for "instant art history" it is difficult to see how the field of Pop Art could have been more successfully covered than it is in this volume. But the very fact that the enterprise is based on a classification of dubious value means that the subject-matter is bound to be unequal. Lucy Lippard provides the most coherent essay because she adopts the most promising theme, that of New York Pop. She brings her subject down to manageable proportions by selecting five artists who are the hardcore members of this movement. These artists are marked off from the "genuine second wave" and "imitative and incompetent" third wave, as well as from precursors such as Rauschenberg and Johns.

Yet, although Miss Lippard's attempt to provide a firm basis for her investigation is praiseworthy, it cannot be said that she has succeeded in proving her point. Her treatment of the five artists—Warhol, Lichtenstein, Wesselmann, Rosenquist and Claes Oldenburg—is more than satisfactory. But she does not present a convincing case for including these particular artists in a grouping which excludes Johns and Rauschenberg. The chief distinction which she establishes between Johns and the hard-core artists is that the objects in Johns's paintings, as opposed to those of, say, Warhol and Wesselmann, "connote use". "Their painterly surface rids them of the newly minted mass-produced aura typical of Pop." This is a very perilous distinction, since it implies a confusion between style and subject-matter. It is just possible to say that the can of Lager in Wesselmann's "Still Life No. 33" has a "newly minted" aura since the can is reproduced almost photographically and it is therefore possible to talk about it as if it were a real object "within the frame". But it surely is impossible to apply the same standard to Warhol's "Four Campbell's Soup Cans" (excellently reproduced here). We *know* the Campbell's Soup Can to be mass-produced, but we can hardly *perceive* the newly minted aura in these representations since there is no illusion of real space. Can and canvas are indissoluble.

In fact it may be more realistic and valuable to abandon the Pop grouping altogether in the case of these artists, and to concentrate attention upon the significance of the tradition which leads from Rauschenberg and Johns to Warhol, Oldenburg and Lichtenstein—but not to Wesselmann or Rosenquist. Alan Solomon has written of the way in which the work of the two former artists led to "a wholesale reexamination of the character and behaviour of objects and images". Miss Lippard writes in her introduction of Rauschenberg's demonstration that "the presence of blatantly descriptive images, intact, need not preclude an abstract solution". Surely it is this achievement of an abstract solution from figurative images that is the most significant feature of the work of Warhol, Oldenburg and Lichtenstein, the degree of abstraction residing in the fact that the object is blatantly removed from the "common-sense space" of photographic representation? The common feature in the work of these five artists is not their subject-matter but the distance which this subject-matter has been made to travel. The homogeneous skin of the pictorial surface, which epitomizes this representational distance from the real world, is the first condition of their work. In Johns it takes the form of a carefully applied layer of encaustic; in Rauschenberg and Warhol it is the thin paste of silk-screen printing, in Lichtenstein the overall patterning of Ben Day dots, and in Oldenburg, *mutatis mutandis*, the resistant surface of shiny or rough fabric and material. In Wesselmann and Rosenquist the subject-matter is always to some extent unassimilated. Compared with Rauschenberg's "Barge", in which the profusion of images is reduced to an interplay of rhythms and forces, Rosenquist's monumental "F 111" remains a sequence of heterogeneous incidents.

Lawrence Alloway's essay on the development of British Pop raises few of the questions which Miss Lippard's contribution provokes. The introduction claims tactfully that Pop Art was born twice, "first in England and then again, independently, in New York". But Mr. Alloway explains that he originated the term as a synonym for Pop culture, with no intention of referring to works of art which drew upon this culture. It is therefore scarcely surprising that he should provide what is primarily a piece of social history. He gives an interesting account of the activities of a group of painters, sculptors, critics and architects who based their common programme on "the pleasurable filling of a role in urban life". However, he is the first to admit that the English Pop artist's "fear of being simple" has impeded the development of a coherent style.

Of the remaining contributions two are concerned with regional variations in the use of Pop material. Nancy Marmer acknowledges that in California Pop Art is still very much a manifestation of provincialism. Lucy Lippard makes a courageous attempt to find relevant features in artistic development of Europe and Canada, and provides some interesting passages on Yves Klein and the New Realists. Nicolas Calas's "Pop Icons" is entirely different in character from the other contributions and it suffers by comparison. The tone is portentous; and the points are made in a heavy-handed manner that converts the half-truth into nonsense, as when we are told that the Pop artists paint the world "the way the Surrealists painted the dream—photographically". But Surrealist honour is saved by the appearance on page 180 of a splendidly suggestive misprint. Who can decipher the enigma of the "Comte de Lautréamonet"?

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POSITIVE COMPOSER

ERIC WALTER WHITE: *Stravinsky.* The Composer and his Works. 608pp. Faber and Faber. £6 6s.

ANDREAS HUSS: *Carl Orff.* Translated by Adelheid and Herbert Kuhner. 184pp. Calder and Boyars. 35s.

Stravinsky's position as the greatest living composer can hardly be contested; through more than sixty years he has at once reflected and moulded the bewildering variety of ends and means that make up twentieth-century music. For the historian he offers and will offer a compendium of apparently contradictory principles which already begin to seem, in perspective, consistent: as indeed they are in terms of the composer's personal psychological development. It would almost be true to say that Stravinsky's representative significance lies in his being in one sense unrepresentative: precisely because he was, as a Russian, an outsider from the European community he could, as a cosmopolitan exile twice deracinated, share against our ruin the disintegrated fragments of Europe's past. In so doing he became a spokesman for all of us who are part of D. H. Lawrence's "great uprooted tree"—the divided and distracted civilization of which the values must necessarily be eclectic.

In his eighty-fifth year Stravinsky is still alive and, if not exactly kicking, still vigorously creative. The definitive book charting his long career is thus a bit premature. None the less, it is good to have it, and fitting that it should come from Eric Walter White, who has identified himself with the Stravinskian cause from the time when there was still a battle to be won to the ultimate triumphs which, however glorious, have never become respectably Established. The bulk of this book—and it is very bulky—consists of a chronological survey of Stravinsky's output, omitting not even the smallest *morceau d'occasion*, and giving comprehensive documentation of the circumstances of composition, of first performance, critical reception, initial publication and subsequent revisions and arrangements. On the whole, Mr. White's account of each piece is descriptive rather than evaluative; he summarizes what other people have said about it and usually, though not always, adjudicates between rival judgments. His own opinions thus tend to creep in by the back door, and this does not conduce to a warm involvement in the writing or to profound insights into the nature of Stravinsky's genius which, as hinted above, is in some ways singular and significant in its singularity. There can, however, be no question that Mr. White has adopted the right approach for a project of this kind: we should be grateful that so large a book, primarily a retrospective work of reference, remains always readable, in a prose style that, like Stravinsky's music, is not the less sensitive for being lucid and urbane.

The general reader, who is not consulting the book for information about a specific work, will find much fascinating information in the reasonably extensive biographical section. The familiar, and revealing, stories are there; so is a certain amount apparently new information: the indexes include a number of unpublished letters to S. . . as nesting material". Hardly from Debussy, Ravel, Ibert and Delius, whose reverence for *The Rite of Spring* is so great. We are also offered a comprehensive catalogue of manuscripts, by Robert Craft; and a large number of beautifully reproduced pages, known or unknown, from the both of manuscripts and sketches. The end-papers are decorated by Henry Moore, the numerous examples are both legible and lovely. Indeed the publishers have made a book proud.

Compared with Stravinsky, the fractious Carl Orff seems rather a limited, but even a more attractive composer. Like Stravinsky, in a very different sense, he is a representative in being a-typical; and his representative value is more and more than glib critical opinion makes out. It will not do to regard him as a composer in a major vein which Stravinsky has fully explored more powerfully, passing on to higher things when we consider Orff's adult music in relationship to children's music do we see a rediscovery of melodic and harmonic innocence (and consequently of harmony) has something pertinent to us hyper-sophisticated beings: something, moreover, not—and almost all these are very—in its spontaneous, almost primitive lyricism—Stravinsky cannot, however much richer and more complex his art may be as a whole, distinctly convey, and the impression

There was, therefore, a genuine need for an English introduction to Orff's work, misunderstood *oeuvre*; and it is the greater pity that Huss's rather bad book can only lead to a good cause. In the text of our time there is point in Orff's concentration on "elemental" themes, yet this does not have worked without fundamental innocence of spirit. Huss's portentous approach deprives of his lovely simplicity, humour and—whatever his intention—has the idiotic effect of implying that, at least since Renaissance, no one except Orff ever aware of the eternal. Orff is a very positive composer and helps us to remember things that in the twentieth century have been forgotten, to our cost. One can be confident, however, that so lucid and warm a person recognized in the context of history—has son with a Bach, a Beethoven or a Stravinsky—his art is never incomplete. To enable us to be born as children is indeed a precious gift; we honour Orff most by claiming for him only what he offers.

ORIGINAL INNOCENCE

F. POWYS: *Rosie Plum.* Drawings by John Ward. 199pp. Chatto and Windus. 30s.

This volume contains eighteen brief stories, a few of which have been published before, though most are the remains of a box of stored manuscripts that were used by rats as nesting material". Hardly from them show Powys at his best, and it is not clear that the book will add to his presently slender reputation a great deal of good. Indeed it is possibly since the stories come apparently from no one period—that they represent a detritus which Powys preferred to leave to be garnered by the critics. Those who hold the conventional and vulgar view of Powys, as a writer of quaint fairy stories about anthropomorphic yokels who alternate between conversations with pictures and rollicking bouts of rustic fornication, will probably not feel their position much shaken by this collection, even though nothing in it corresponds to the formula. If they pay it any attention, they may, however, notice the ominous note which warns the reader from time to time that he is being off too easily. We think we are on safe ground in laughing at the worthies of Weyminster setting off to go shooting in their finery; the rest of the fine ones . . . ordered shooting outfits, too, and bought themselves guns" But the gap in this quotation is filled with a sudden, disquieting parenthesis "(if you read *The Holy War* you will know their names)"—from which our complacency will not quickly or completely recover.

Still, Powys's more fragile stories—and almost all these are very fragile—hover on the edge of whimsy so precariously that some inevitably topple over: the charm is at times distinctly cloy, and the impression of the collection lightweight. Powys at his best is allegory; but the finest of the allegorical stories, such as "The Stone and Mr. Thomas" or "The Key of the Field", have a richness of observation and a tenacity of the real which root their symbols firmly into the earth. And these are rarely found in *Rosie Plum*. Even here, however, the associative power of Powys's prose is not to be underestimated. Mr. Lanning the townsman, who enjoys nature only when it comes cooked to his table, dissembles in a difficult situation, and shows his innocence of the real:

"All my senses cry out to go on to the downs where the happy lambs play with the little foxes."

The little foxes will not only destroy the lambs (and hence Mr. Lanning's pretensions) but are also those that spoil the vines.

Things nevertheless turn out well for Mr. Lanning, for he is *fundamentally* innocent: in one sense he is right about the lambs and foxes and simply confused by the corruption of a world to which he does not properly belong. Original innocence, as often before in Powys, is the central theme of these stories: in a postlapsarian world it becomes something out of place, something to be laughed at or hunted down, and finally something deceptive and even dangerous: Valentine Cuff, who has "for a number of years done nothing beyond walking up St. Mark's Street and down St. Luke's", stops to think in the middle of the street, forgetting that he is pulling an old lady in a bath chair, who is instantly struck down by a lorry and dies of surprise.

Powys has the rare ability to create on occasion a totally good person: a case in point is the delicate sketch of Mr. Wandy in "The Unbidden Guest", who is, with great tact, shown only through his effect on those who meet him. Unfortunately other innocents purchase their immunity at the price of something near simple-mindedness, and it is here above all that Powys surrenders to the temptation of whimsy. It is doubtless difficult to represent innocence without making it appear simple stupidity. And among the stories in this collection, only in "The Tree of God" does Powys really bring it off. Here the moral framework of the tale is peculiarly bare, unadorned by any decorative coyness; the symbolic action is direct and powerful because the central figures, Mr. Bundy and Mr. Told, draw their strength from the real world (Bundy completely at one with the natural world and what it gives him, Told just the reverse), so that the apparently bizarre "supernatural" conclusion seems exactly right: in fact, such is the presentation of Mr. Bundy that it does not seem supernatural at all, but rather a somewhat unusual extension of the natural. The prose in this story, as in the best of the others, has a particular sharpness and precision (which makes Mr. Ward's scratchy drawings a peculiarly irritating irrelevance): it ranges from mordant irony ("[Mr. Told] had children who inherited all the pride of their father, together with the pretty habits of their mother's of wearing a fur coat in church and spitting at poverty")—to a homely directness of utterance in which the simplest sentences can be moving because of their bare adequacy of statement: "Minnie Cuddy believed in love and in goodness. She thought Mr. Bundy was a good man because he behaved like one."

Probably the best thing about this volume is the sign it gives of at least some public interest in a deeply underrated and neglected writer. At present it seems to be the only Powys in print, apart from *Mr. Weston's Good Wine*, which has just been reissued; the others are nearly impossible to find second-hand. *Rosie Plum* has not a great deal of presence or importance itself, but it will do a real service if it helps to bring the best of the others back into the public eye.

PLAYBOY

BLAISE CENDRARS: *To the End of the World.* Translated by Alan Brown. 252pp. Peter Owen. 32s. 6d.

Perhaps it is Henry Miller's long championship of Blaise Cendrars that has at last brought forth a translation. In *The Books in my Life* Cendrars is honoured both as a neglected writer and as a man, having led a life of such fiery and far-flung adventure as to cut Ernest Hemingway down to the size of a Boy Scout. But if he lived it up then he also wrote it up, and translators may well have been scared off by his riotous prose. The prevent one, though, manages to keep his version airborne with great skill.

To the End of the World has a mirror built into it, a play within the novel, which enables Cendrars to say something about the way in which extravagant facts can be turned into even more extravagant fiction. The title of the play is *Madame l'Arsouille* and, like the novel, it seems to be a bawdy and infinitely elastic romp. If anything choice happens during rehearsal, if the eighty-year-old star decides to stand stark naked on the stage and recite François Villon, then into the script it goes. The whole thing is said to give the impression of having been written with a submachine gun, and the same applies to the novel. So far as Cendrars is concerned life and drama are indistinguishable and it is being dreary to worry about where reality ends and illusion begins.

Out of the matter of his own life, and out of the hysterical setting of post-Liberation Paris, he has created a warm but exhausting fantasy, to celebrate human vitality. Therèse, the ancient actress, who finally achieves stardom in *Madame l'Arsouille*, first appears locked in the acrobatic embrace of her lover from the Foreign Legion, and ends as a puff of smoke curling from the crematorium chimney in the Père Lachaise, having fallen out of a tree while stealing cherries. *To the End of the World* is not therefore a book for anyone whose ideal of old age is an Eventide Home, for life here goes on and on in a fierce crescendo, defying all thoughts of entropy. Death, when it comes, is just as dynamic.

Cendrars is not a writer to tolerate abstraction and in this novel flesh and blood are taken as the measure of most things—where else would a corridor narrow like a hernia or a key fornicate in a lock? But his fantasy is tacked firmly in place on top of the material world, and various figures from real life—Proust, Helena Rubinstein, Jeanne Moreau and Cendrars himself—are introduced for the purposes of comparison. A brief preface explains that this is actually a *roman à clef* and warns us, predictably, that the keys to it are the keys to Falsehood. No doubt, but if one does have reservations about a book like this it is because the party sometimes becomes rather private, and the fun somewhat wearing.

DROLLERIES AND BABEWYNES

LILIAN M. C. RANDALL: *Images in the Margins of Gothic Manuscripts.* 738pp. University of California Press. London: Cambridge University Press. £9.

This is a curious book. For £9 you get 739 figural motifs in the margins of English, North French and Netherlandish illuminated manuscripts of between *c.* 1250 and 1350, a long alphabetical catalogue of such marginalia in many more manuscripts than those illustrated—the total is 226 manuscripts—a six-page bibliography and an introduction of only twenty pages. This last is a pity; for one would have liked to hear Dr. Randall say a great deal more than she does, and for the money the publisher could have let her do so. For instance, what are the antecedents of these drolleries or babewynes? Dr. Randall mentions the top and bottom strips of the Bayeux Tapestry, which takes one back to the late eleventh century. What then did the twelfth and early thirteenth centuries do in that field? Again, relations to initials are referred to, but not enlarged upon. The climax is the early fourteenth century, and without any doubt England, just as the England of the Decorated style in architecture, was a climax from the standpoint of European architecture. The manuscripts one would think of primarily are Queen Mary's Psalter, so admirably published in 1912, and the Luttrell Psalter published in 1932. Why should England have been leading in this field of genre painting? Is it the same national trait as that which made England the country of the most graphic contemporary descriptions of mediaeval buildings? And there is another, even more pressing question which Dr. Randall leaves unanswered. She comments on the "chaotic effect" of the "frequent juxtaposition of unrelated themes in a totally incongruous context", but she does not venture a psychological explanation. Yet here also is a trait, more widely valid than just in the manuscripts of her century. Is it the same absence of a demand for consistency which makes it impossible to work out a system for the whole of the capitals of Autun or indeed for the proportions of Gothic cathedrals? So it is evident that a longer text could have increased the general interest of the book enormously.

But short as the introduction is, it contains an interesting table of drolleries which brings out that they occur particularly frequently in psalters, books of hours and breviaries, i.e. books for private devotion. Of 180 theological and canonical books with drolleries 147 are in these three categories. This table is followed by an equally enlightening analysis of the iconographic content of the drolleries: Old and New Testament, martyrdom of saints, life of the Virgin, the Seven Sacraments, the Virtues and Vices, Bestiary animals, centaurs, wild men, fables, Reynard the Fox, the Living and the three Dead, the Worthies, and so to genre scenes—more frequent than anything else—grotesques, including what she calls Obscaena and anticlerical satire.

The catalogue of figures which fills 190 pages. For a very small number of scholars it will be invaluable. But the general reader will find illuminating amusement too. For example; coffin borne by dog and an abbot, followed by mermaid with book; Bishop, exposing himself; Mermaid with pittern; Woman washing laundry with broad [illegible] (on bank of stream).

The book is well produced and the material is well organized, and for the user just slightly less than the most experienced specialist would have been well, if in the list of the manuscript references, instead of manuscripts according to the famous books such as the Ormesby Psalter or the Ormesby Hours or the Breviary of Belleville, cross-referenced instead of being hidden under the headings Douce 366 and Latin 1073.

TOEING THE LINE

MIKHAIL SHOLOKHOV: *One Man's Destiny.* Translated by H. C. Stevens. 271pp. Putnam. 25s.

The first half of this volume is made up of short episodic fragments written before 1927, the year in which Sholokhov began work on *Quiet Flows the Don*. They read very much like preliminary sketches for the masterpiece, readers of which will recognize some of its bawdy descriptions of Cossacks and peasants during the First World War, the Civil War and after. The intense suffering in these the droughts which turned the Cossacks into eaters of resinous bark, the festering gums, the firmly entrenched maggots, the bandits, the bludgeoning murders—all compensated for to some extent by the occasional forthright adolescent with a hand-grenade, or the joy of a new socialist tractor. But the sketches are more episodic than schematic (although the Cossacks who beat their wives are usually for Wrangel), and the suffering is described with enough unsqueamish detachment to seem very authentic. Some of the rather innocent humour of *Quiet Flows the Don* is there too, particularly in descriptions of the unsophisticated, illiterate Cossacks' first contacts with such alien socialist concepts as the emancipation of women.

The second half of this volume is a different matter altogether, being a collection of "Wartime and Post-war Articles, Speeches and Sketches". The man who was prepared to face isolation rather than abandon his artistic integrity before the war reveals the extent to which he finally plumped for the snugness of officialdom. The wartime articles are acceptable as rather crude morale-boosters which may have served a purpose at the time, but it is hard not to suspect Sholokhov of a good deal of relish in his outpourings of anti-German hatred. It is interesting, incidentally, that the Cossacks who emerged from the trenches in 1917 to embrace German fellow-proletarians and peasants are inspired, in 1941, by the desire to settle accounts (of 1917) with the German "reptiles". Sholokhov reveals a hysterical jingoism in these sketches and one begins to understand the true nature of his claim that "Russia is a religion". Russia is a religion which, like that of the Old Believers, derives its inspiration from meticulous ideological orthodoxy and the savaging of all heretics.

MAKING WHOOPEE

DAVID BEAN: *The Big Meeting.* 283pp. Secker and Warburg. 30s.

The meeting of the title is the annual Durham Miners' Gala, which is still a high day and holiday in the North East in spite of the pit closures. Mr. Bean takes a cross-section of the inhabitants of Sharbottle, scene of the latest closure, outlines some of the most important events in their necessarily enclosed lives, and brings them all together in the climactic last chapter for Gala Day. This is a sharply written book, full of flashes of insight into social attitudes and individual motivations. But in a way it is too sharp, too thorough: the people in it are just a little over-typified and Mr. Bean can allow his omniscience to descend into the "little did she know, but . . ." class. However, it might make a good film, being strong both visually and dramatically.

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NOTABLE TURNED NARODNIK

ALAIN SILVERA: *Daniel Halévy and his Times.* 251pp. Cornell University Press. London: Oxford University Press. £2 12s. 6d.

Daniel Halévy was the son of a great Jewish *notable* dynasty, almost totally assimilated by blood and training to the *grande bourgeoisie* of the Orleanist tradition. He was also marked by the intellectual and artistic tastes and traditions of his paternal family that made him the equivalent of a Boston Brahmin (or the secularized representative of a great rabbinical dynasty—an appropriate genealogy for a family whose founder had chosen the great rabbinical name of Halévy). But Daniel Halévy was also a man seeking roots. He wanted to acquire "la terre et les morts" and he was never certain that he had found them. He was, in his own mind, a *métèque*, less because of his highly diluted Jewish ancestry than because he had no *pays*. Paris was too vast; Jouy-en-Josas too "exurban", to borrow a useful American term. So it was natural that he should overestimate the importance of Barrès and become the disciple of the prophet Péguy, who *had* his roots in Orleans and could walk to Chartres as one going back to his *pays natal*.

There was the *vieille France* which Daniel Halévy could yearn for. He *could* stretch out his hand "ripae ulterioris amore", but he could never quite feel at home. In a way, his search for French roots recalls the search made by Lewis Namier, although Halévy was, of course, a Frenchman in a sense that Namier had not been a Pole and could not become an Englishman. It is the implied premise of Professor Silvera's admirably intelligent book that some of the weaknesses of Daniel Halévy came from his sense of incomplete acceptance (there were no visible signs of this discomfort in the life of his elder and greater brother, Elie). This discomfort accounted for some false starts and for an impression of wasted talents.

Thus Halévy devoted much time and effort to the *universites populaires* that were launched with so much froth and fuss in the hopeful years of the victory of truth in "l'Affaire", yet proved, in the not very long run, so much less effective than our Workers Education Association. That was one bitter disillusionment. Another was the love affair with "les paysans du centre" in "red" departments like the Allier. Yet the preaching and practice of Ernest Guillaumin could not alter the fact that the traditional peasantry was dying, that the new industrial society was sucking the poor peasants into the city, making them more content to be poor *mécaniciens* than miserable *propriétaires*. In part, the illusion of Guillaumin (and Halévy) was the old Virgilian one:

O fortunatos nimium sua si bona norint
Agricolas

—a good fortune better seen from outside than felt inside.

The real role in which Halévy cast himself has no good title in English or French. It has in Russian, for he was a *narodnik*. But for all his rough clothes, his physical toughness, his admiration for the peasant way of life, Halévy had no more succeeded in "going to the people" than had the Russian *narodniki* of the previous generation and the peasants of "le Centre" no more accepted him than the Russian peasants in *Anna Karenina* accepted Levin because he tried to help them to cut the hay.

The devotion that Halévy showed for Péguy was partly admiration for genius, if awkward genius, partly for a toughness of character that could be imitated but not really reproduced, and partly for a man whose irreverence for the École Normale and its star products could not come easily to one who was himself a scholar, a child of the Quai de Conti. Yet, as Professor Silvera rightly insists, Halévy not only served the *Cahiers de la Quinzaine* faithfully but also successfully. His *Apologie pour notre passé* is a necessary commentary on Péguy's too dogmatic declassing of the moral aspects of "l'Affaire". Halévy was himself an editor of less genius but of more skill than was Péguy.

He was an original historian. His slim volumes do not compare well in bulk or learning with his brother's massive English history nor do his essays in political analysis and polemic compare on equal terms with Elie's great book on philosophical radicalism. But Daniel's works on the origins of the Third Republic are original and highly intelligent as well as useful. Halévy was a *notable* by ancestry and education. He failed to rejoice, although with some hesitation, in the *fin des notables*. He probably preferred *la république des ducs* to *la république des camarades* (or of *professeurs*). After all, what French Prime Minister since the Revolution was so representative an intellectual as Duc Albert de Broglie? The Third Republic became less and less effective and less and less edifying. That thought may have provoked Halévy's defence of Taine that incited such a *levée des boucliers* by the *Sorbonnards*—under the aegis of Pieter Geyl—who thought it was something to be said for, if not for Taine.

The war, the defeat of 1940, much more shameful, politically as well as militarily, than that of 1870, confirmed Halévy in his pessimism and scepticism. He, it seems, insists, Halévy not only served the *Cahiers de la Quinzaine* faithfully but also successfully. His *Apologie pour notre passé* is a necessary commentary on Péguy's too dogmatic declassing of the moral aspects of "l'Affaire". Halévy was himself an editor of less genius but of more skill than was Péguy.

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KEEPER OF THE GREAT WARDROBE

BETTY KEMP: *Sir Francis Dashwood.* An Eighteenth-century Independent. 210pp. Macmillan. 37s. 6d.

Although Dashwood sat in one House or the other of Parliament for forty years, did a number of interesting things and is a familiar name to anyone with even a nodding acquaintance with eighteenth-century history, no substantial study of him until Miss Kemp's has been attempted. Wilkes's smears on the country club at Medmenham; the joke about a Chancellor of the Exchequer to whom "a sum of five figures was an impenetrable secret"; the caves at West Wycombe; the spectacle of Lord North's Joint Postmaster General enlisting Benjamin Franklin on a private project of liturgical reform; all these might have suggested that here was a lively, possibly misunderstood character whose connected story would be worth bringing to careful account.

Miss Kemp enters the lists as a strong champion of Dashwood's competence, high political principles, respectability, and general social usefulness. One of her difficulties in giving a more rounded and satisfying biography than she does is that the Dashwood manuscripts now deposited in the Bodleian are somewhat deficient in respect of Sir Francis's personal life. But her main trouble is subordination of the career she describes to a constitutional outlook which she ascribes to Dashwood and calls "independent".

Namier, in a celebrated essay, described the role and significance of the independent country gentleman in Parliament, and pointed out that while independence allowed disinterested criticism, the normal posture of the country gentleman was one of support for the King's Government. Indeed it could be said that without that support no eighteenth-century government could long endure. The warrant of disinterested independence was either a county seat or an "owner-occupied" seat elsewhere; and its proof was in seeking neither office for one's self nor favours for one's friends and relations.

Dashwood does not correspond to this pattern. Half his political life was spent in office. He was far from controlling his seat at New Romney, and when he lost it he was obliged to the egregious Bubb Dodington for one at Weymouth. The well-paid posts of Treasurer of the Chamber, Keeper of the Great Wardrobe, and Joint Postmaster General, which Dashwood successively occupied, do not suggest lack of interest in the good things of office. Miss Kemp therefore insists, sometimes a little shrilly, that Dashwood's independence must be understood rather as indifference to party and hostility to "management" of the House of Commons: in other words the current cant of the Leicester House set and the first years of George III. If, as seems likely, Dashwood believed affairs could be run on these principles, he was deceived by cant.

Her determination to show how independent Dashwood was brings Miss Kemp perilously near to partiality: in asserting, for instance, that there was no political affiliation between Bute, Dashwood, and Dodington in 1760; in ascribing Dashwood's decision to take office under Bute exclusively to a belief "that the new king was different from the old" (in what significant sense is not stated); and in speculating ("no doubt" is the phrase used) that his quitting office when Bute did so was due to Bute's reluctance to suggest his transfer from the Chancellorship to any other post. Any explanation of a political move by Dashwood that is not high-minded (if sometimes also half-baked) is excluded.

Independence implies a steady course of conduct. Dashwood's career, taken as a whole, suggests the maverick rather than the independent: the political and social oddity. He seems to have wanted power, but he did not work effectively as a member of a team, whether in or out of office. His other activities have a similar, slightly freakish character: the pillar built on a heath in Lincolnshire and surrounded with a pleasure garden; the classical church on its green hill at West Wycombe, surmounted by a golden ball and flanked by a hexagonal mausoleum commemorating Dodington; the ceremonial interment of Paul Whitehead's heart—all these, however explained individually, suggest certain waywardness taken as a whole. The attempt to turn Dashwood into a Savile or a Newdigate will not convince.

And yet he was clearly not just a rake and a buffoon. He was est in art was genuine and informed, and he undoubtedly saw his career in terms of public service as well as personal advancement. Miss Kemp somewhat exaggerates his importance and overstates what one suspects was a simpler and less complex character, redressed in part by a balance was considerably overdone. A pity that her book should be ten in the rather flat yet contrived style which has become common in academic work in what is now called the dustbowl of English political history.

ITALIAN INTRIGUE

CARDINAL DE RETZ: *La Conjuration de Fiesque.* Edited by D. A. Watts. 121pp. Clarendon Press: Oxford University Press. 38s.

All the enthusiasm and devotion which Retz never brought to his ecclesiastical career he lavished on his true vocation: intrigue. Familiarity with Italy (whence his family had originated) and fascination for conspiracy led him as a young man to compose his own account (after an Italian original) of the famous Genoan conspiracy of Fieschi (1547) which was later to inspire Schiller. This early essay (composed probably in 1639) was only printed in 1665, by which time Retz had learned in exile after the Fronde that a conspirator's lot is more exciting than rewarding, and it contains obvious reflections of his own sympathies.

The version generally available today is the posthumous revision of 1682, and this new edition, based on that of 1665, with copious manuscript variants, is very welcome. It has a useful introduction and notes (in French), and is produced with an elegance worthy of Retz himself.

ON THE STATE

WILLIS WILLMOTT: *Consumer's Guide to the British Social Services.* 287pp. Penguin. 6s.

Mrs. Willmott warns us in her preface that a guide to the social services may be out of date even before it reaches its readers. Indeed since it went to press the body listed in her glossary as the W.V.S. has become the W.R.V.S. And before very long Mr. Brooke's Family Planning Bill, now on its way through the House of Commons, may have extended the range of free treatment under the National Health Service. And who knows what may have happened to Family Allowances? Mrs. Willmott must have felt, while compiling this book, as though she were playing croquet with Alice in Wonderland, when balls walked away as soon as mallets were under control and hoops came and went. Of course this applies in varying degrees to most books on social administration, though with special force to those which, like the one under review, are packed with information intended to be both detailed and precise.

Given the difficulty of the job, Mrs. Willmott has produced a very useful book and one can only hope that its publishers will enable her to keep it up to date by a succession of revised editions. When that happens, two suggestions might be worthy of her consideration. One is that the National Health Service provides machinery for the airing of grievances by patients, and that information concerning the time within which complaints can be lodged as well as the proper channel of approach might usefully be included in her section on the General Practitioner. The second concerns the dental service. As she points out, dentists, unlike doctors working under the National Health Service, are paid by the job and each job has its price. For some jobs, involving elaborate or prolonged treatment, many dentists regard their National Health remuneration as inadequate. Therefore they may—and this they are legally entitled to do—decide to accept National Health patients for one kind of treatment and not for another. This often causes misunderstanding when a patient does not make absolutely clear to the dentist that he regards himself as a National Health patient, or when the dentist does not make clear to the patient that though the law *allows* him to do such work under the National Health Service he personally is not prepared to do it.

When Mrs. Willmott has given us so much useful information it seems invidious to ask for more; but her very comprehensiveness invites it. All of us, at some point of our lives, are likely, either as "do-gooders" or as beneficiaries, to come in contact with social services provided by government departments, local authorities or non-statutory philanthropic agencies. To all of us, therefore, Mrs. Willmott's book can be highly commended; and for anybody concerned with the education of foreigners in the British way of life it may prove an invaluable textbook and save a lot of trouble to the educators.

OFF THE STREETS

MARY BLANDY: *Razor Edge.* 207pp. Gollancz. 30s.

It must have been a formidable task to found and maintain a Youth Club in the dark days of 1959. At that time, before the Albemarle Report, the Youth service was a poor relation within the welfare state—the pop boom which did much to make adults aware of the doings and needs of youth, had not yet happened. Mrs. Blandy and her associates had to cope with inadequate premises and resources, a rapid staff turnover and hostility from both neighbours and parents. For these reasons membership was inclined to fall off occasionally. And there was always a certain amount of antagonism among the various elements that made up the membership. Sometimes there were fights and sometimes the club was broken into during the night. But the organizers never gave up and somehow they managed to keep the club going.

Mrs. Blandy tells her story chattily, almost as though she were writing a diary. All the amusing or embarrassing incidents are catalogued day to day and word for word. And they illustrate a process of learning how to run the club. Sometimes discipline is strong, sometimes it is lax; sometimes the kids are responsive, sometimes they are aggressive and destructive. The organizers learn gradually just how active or permissive they can allow themselves to be. They are feeling their way and the tension this generates can be summed up in a phrase Mrs. Blandy herself quotes from the Albemarle Report as "walking on a razor edge between sympathy and surrender".

But the objectives of the venture are never really made clear. Mrs. Blandy begins by saying that Youth Clubs "exist basically to get young people off the streets. They have many other objectives as well, but getting young people off the streets i.e. even today, their primary purpose". But the phrase sounds dated and irrelevant today. A good Youth Club must surely have some more positive function than acting as a preventative. Similarly, the epithet "unclubbable" (applied to a person) sounds crude and offensive. The implications behind these terms are that teenagers should be organized, should be kept busy, and that so long as they are engaged in some sort of activity, we should not carp by questioning the value of that activity. It is, of course, entirely to Mrs. Blandy's credit that she achieved anything at all, but it would be nice to know how she herself would define that achievement in relation to the ultimate aim of the club.

PROGRESSIVE (?) EDUCATION

JOHN DEWEY: *Selected Educational Writings.* With an Introduction and commentary by F. W. Garforth. 334pp. Heinemann. 21s.

John Dewey had one of the most unfortunate prose styles that it is possible to have. It seems as though each sentence, each paragraph, is the same length as the last—though in fact they are not: almost every word is abstract. This inability to say anything concrete or precise mirrors the cotton-wool mind: and the irony of it all is made the greater by Dewey's concern with empiricism, with things rather than ideas, with the concrete rather than the general.

That having been said, this selection of his educational writings is a useful collection for people interested in education to have on their shelves, even if they have the dozen or so books by which Dewey is to be remembered, for it provides in a little space the main outlines of his thought. Mr. Garforth's introduction is lucid and interesting, and puts Dewey's educational ideas into context very well.

The major task of assessing Dewey's contribution to the American common school, and to schools throughout the world, has only just begun. The present collection is a statement of where such an assessment might take us. It is thus unfortunate that the editor should begin by putting a view from which it is easy to dissent:

> The study of education is prone to two dangers: an excessive preoccupation with empirical investigation and the isolation of educational theory from the human context in which alone it makes sense. From the former springs a conception of educational studies as primarily concerned with the accumulation of fact, from the latter an over-simplification of the relevant issues . . .

Against the study of education lacks theory, is a firm rooting in the studies from which the tools of investigation are taken—history, psychology, the social sciences generally. There is also a lack of minds adequately equipped, by nature or nurture, to undertake investigations of some significance. It is presumably no accident that even the leading departments and schools of education, in the United States and in England, find it necessary to appoint people with the adjective "Educational" before psychology, sociology and so on: people who, sometimes, would find themselves hard put to it to hold down a job in proper departments of their own subject. This results in the low standing of some schools and departments.

It is a misconception to think that education is a subject: it is an area of discourse, a collection of situations for analysis, no different in kind from the other problems that specialists examine. The isolation of education from the major disciplines has had disastrous effects on the study of education, and quite possibly on the schools themselves.

One symptom of this was the elevation of Dewey to an intellectual position he could not possibly aspire to. As a philosopher, he is nowhere. As a propagandist, however, he had considerable influence in the sense that his influence was widespread in the United States through the progressive education movement and through the willingness of the United States school system to experiment on a very wide scale with the vast number of new people who came into secondary education at about the turn of the century and for the next forty years (a period corresponding as it were to the period 1940 to 1980 in the United Kingdom). From that point of view the appendix on the University Elementary School, Chicago, taken from a report prepared by the Board of Education and published in 1902, is of great interest and value, since it gives the basis of this movement.

MODS

Modernization: The Dynamics of Growth. Edited by Myron Weiner. 355pp. Basic Books. 35s.

The main purposes of this symposium are to define "modernization" and to discuss the methods by which it may be promoted. That definition proves elusive does not, perhaps, matter very much, since the reader can generally recognize a "modern" society when he sees one, particularly if he has travelled widely enough to be able to contrast it with a non-modern or transitional society. That the mechanics of modernization remain wrapped in mystery, despite the efforts of the very distinguished writers in this book, is something which may be of greater concern.

In his general introduction, Professor Weiner finds that, in the last resort, he is at a loss for an answer to the fundamental questions "How do men develop modern skills and attitudes? How does a society, an economy, and a polity become modern? And which comes first: modern men or modern institutions?" He concludes that until scholars have developed the "intellectual tools" capable of indicating priorities, "political leaders will have to trust to their own judgments and instincts to decide what is the appropriate strategy for their own society". It is tempting, however, to suggest that the search for these esoteric "intellectual tools" may well be a wild goose chase, in which the moment of tracking down the quarry is indefinitely delayed. It is also arguable that there are many positions that may be usefully occupied somewhere between an elusive scientific certainty and an uninstructed reliance on "judgment and instinct". The sociologist or historian is not necessarily disabled from discovering clues to the modernization of a particular society just because he has failed to discover the probably non-existent secret of "modernization in general".

Indeed, Professor Weiner himself, in his excellent studies of India, has proved an able clue-finder; and his essays now published under his editorship are probably rather more helpful than he is disposed to allow. Most of the paths that may be hopefully explored are here indicated, and the fact that they often seem to lead in different directions is not, in the present state of "modernization" studies, of any great consequence. Each writer explains his own distinctive approach in simple, non-technical language, suitable for the radio audience at which the exposition was originally directed. This is not only good popularization; it will be of use to the scholar engaged in one of his periodical intellectual stocktakings.

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THE MAKING OF A DICTATOR—1

RENZO DE FELICE: *Mussolini il fascista.* 1. La conquista del potere 1921-1925. 806pp. Turin: Einaudi. L.6,000.

This is the second of Dr. De Felice's five volumes on Mussolini which seem likely to comprise the definitive biography for at any rate a long time to come. The sources used include the state and Foreign Office archives, the press and all available private correspondence such as that between Turati and Anna Kulischeff; the reports of the prefects are rightly quoted a great deal. As Dr. De Felice points out, the only serious gap is caused by the inaccessibility of the Vatican archives.

The reader is struck afresh and more emphatically by the immobility of the Italian politicians between the end of the war and October, 1922, indeed until Mussolini really did seize power on January 3, 1925. All along Giolitti seemed to think that he had only, as in the past, to choose the moment of his return to power when he would "transform" any new political elements into integrated members of the liberal state. Salandra and Orlando, too, expected to be called back to power at any time and the others seemed content to wait on these veterans. In 1922 Facta was supposed to be holding the fort for Giolitti but Dr. De Felice finds evidence to show that Facta would not have been averse to continuing to hold power in his own right. Only Sforza saw clearly nearly all the time.

In a sense, and certainly in the early phases, Mussolini seemed to be the greatest of all the transformers since 1876, *trasformismo* being a process of absorption and adaptation of any new challenge. His pact with Giolitti before the elections of May, 1921, was characteristic; Giolitti was the man responsible for ejecting D'Annunzio from Fiume by force, and D'Annunzio was the favourite hero of the rural Fascists. Yet Mussolini thought an electoral alliance with Giolitti worthwhile in order to get his first thirty-five Fascist deputies into the Chamber. In August of the same year he went further and signed the "pact of pacification" with the Socialists and trade unions, calling off all kinds of violence between them; when there were Fascist protests Mussolini resigned his position in the Fascist Party to show that he was indispensable, and was brought back. Even in 1922 he behaved with great caution and never committed himself to violent action; the "March on Rome" was only a threat when the King asked Mussolini to form a government, a coalition which looked very like another dose of *trasformismo.* By way of special preparation Mussolini had announced in a speech at Udine on September 20 that the Fascists must have the courage to be Monarchists; he had also taken steps to placate the Freemasons, both kinds of them. Strangest of all perhaps, his economic policy was suggested and proved to be more liberal than that of Giolitti; this pleased the industrialists.

The electoral law named after Acerbo was bound to provide a Fascist majority, reinforced as it was by much Fascist violence in the election campaign of spring 1924. The Popolari and the Republican Party were Mussolini's most implacable enemies. The Republicans were too few for him to care about and they actually gained votes in April 1924. The Popolari were, however, beaten up and routed to the satisfaction of many big landowners who feared their demand for land reform. The outrages of the election campaign notwithstanding, Mussolini hoped to draw in some support from the Socialists. Indeed Dr. De Felice shows that Matteotti's great speech of May 30 in the new Chamber was not really aimed at the invalidation of the election, as the speaker said, but to prevent Socialist concessions to Mussolini. But then came the murder of Matteotti on June 10 and for all but six months Mussolini seemed on the verge of ruin, the possibility of his being tried for the murder was not ruled out. He himself was dismayed. One cannot help thinking how Hitler ten years later, having had between seventy and eighty people murdered in Germany, declared that his will had the force of law and grasped more power immediately.

Dr. De Felice makes a strong case against the Italian monarchy. For all then demonstrations and violence the Fascists would have been lost if the Italian Army had moved against them in October, 1922. The state of siege decided upon by the Cabinet was called off at the last moment on the morning of October 28 by the King alone against the advice of his Ministers. Dr. De Felice does not attribute overwhelming influence to the King's cousin, the Duke of Aosta, or to Victor Emmanuel's fear that the Fascists might put Aosta on the throne: rather he judges that the King's natural caution combined with the knowledge that the Cabinet was half-hearted and the army leaders no less so. It is, however, after Matteotti's murder that the King's failure to dismiss Mussolini is more difficult to explain. He was certainly much influenced by the suspicion that the anti-Fascist opposition which had withdrawn from the Chamber to its "Aventine" was republican. This was the kind of vicious circle from which Mussolini always knew how to profit, for the longer the King did nothing the more the Aventine opposition turned against the Monarchy.

At last in July, 1924, the moderate Socialists under Turati were reconciled with the Popolari led, since Sturzo's resignation and exile, by De Gasperi; the fateful delay in this reconciliation is one of the reasons behind the formation of the Centre-Left government in Italy today. Yet, as in 1922, the Vatican encouraged Mussolini, and it fr[illegible] De Gasperi's response to [illegible] the autumn the entre[illegible] stituted Mussolini into [illegible] Matteotti's death there [illegible] more absorption and [illegible] there could be nothing [illegible] lini's elimination or [illegible] power as proclaimed in [illegible] the Chamber on Jan[illegible] Now came the one [illegible] state and a real break [illegible] government; this would [illegible] however, to preserve the [illegible] and the Senate and to [illegible] with the Vatican. Mussolini [illegible] do this because he had [illegible] victions, not even revolu[illegible]

In his fifth chapter [illegible] nings of Mussolini's gov[illegible] De Felice devotes fifteen [illegible] the man's personality [illegible] emerges as a brilliant [illegible] no principles and no [illegible] cure his personal success [illegible] Although he was a poor [illegible] people and perhaps but [illegible] trusted no one, he could [illegible] out-manoeuvre everyone [illegible] Gramsci is quoted as [illegible] Mussolini was no leader, [illegible] as explaining his success [illegible] terms of national fatigue [illegible] years of crisis, parallel[illegible] of crisis in Mussolini's [illegible] opinions of those more [illegible] Fascism are not more [illegible] Mussolini, quite apart from [illegible] sions cast by his one-time [illegible] Cesare Rossi.

Dr. De Felice's poem[illegible] fair and scholarly, with [illegible] tion to the details of the [illegible] Although there is nothing [illegible] wish to miss there is a [illegible] ness about this work, [illegible] haps with the scrupulous [illegible] ness of a De Felice or [illegible] What is to be deplored [illegible] is no serious index, [illegible] of names with undifferentiated [illegible] numbers and therefore also [illegible]

THE MAKING OF A DICTATOR—2

WERNER MASER: *Die Frühgeschichte der NSDAP: Hitlers Weg bis 1924. Entstehung, Aufbau, Stil, Aenderungen, Quellenwert, kommentierte Auszuege.* Frankfurt: Athenaeum Verlag. DM.30. *Hitlers Mein [illegible]* Munich: Bechtle Verlag. DM.26.

The early history of the National Socialist party, as much as the early history of its leader, are topics which in the existing biographies of Hitler have received short shrift. Hence one always welcomes studies which help to elucidate the history of NSDAP before 1924 in general and Hitler's early life in particular.

Of course, much has been done in recent years. Ernst Deuerlein and Hans Hubert Hoffmann especially have written extremely thorough studies of the background and the origins of the Munich *putsch* of 1923. They differ from one another in their estimate of Hitler's position among Munich's right-wing extremists and both seem unconcerned about the extent to which the events of November 8 and 9, 1923, were a panic action by Hitler, dictated by the fear that both party and storm-troopers were slipping out of his hands and into the control of some of his more moderately inclined rivals in other nationalist organizations.

Nor does Werner Maser in his *Frühgeschichte der NSDAP: Hitlers Weg bis 1924* add much to this question or any other question associated with the history of the Nazi party. Herr Maser in fact relies, for his main theme, on pioneer work already done by Ernst Deuerlein and Hans Hubert Hoffmann or by Georg Franz-Willing and Heinrich Benecke. The mass of archival material used only substantiates the conclusions reached some years ago. Although the book consists mainly of material known already to those with a special interest in the period, it nevertheless contains important new information on Hitler's youth.

Herr Maser makes a substantial case that Hitler's biographers, such as Konrad Heiden, Rudolf Olden and Alan Bullock, have relied too much on Hitler's own evidence in *Mein Kampf* and upon diverse sources of doubtful character such as for instance Josef Greiner or the gossip of the vagabond Reinhold Hanisch. The poverty-stricken youth, the vagrant and inhabitant of doss-houses, living hand to mouth, the labourer on a Vienna building site, all these are in part Hitler's own inventions which his biographers have appropriated. In reality, as documented by Herr Maser, Hitler's monthly income during his stay in Vienna and later in Munich up to 1914 was greater than that of a primary school teacher during his first five years of service and three-quarters of that which Mussolini earned in 1909 as secretary of the trade union council of Trento and editor of the *Avenire del Lavoratore.* As late as 1911 Hitler was able to relinquish his orphan pension to his younger sister Paula.

Hitler's sojourn in Vienna doss-houses is another myth dispelled by Herr Maser. Apparently he stayed in one only once for a very short period in order to avoid being called up for military service in Austria-Hungary.

These, of course, are small details taking up only part of the book, but Herr Maser's meticulous effort has yielded a reasonably reliable picture of Hitler's early youth and his years in Vienna and prewar Munich. The assimilation of much recent research on the early history of the NSDAP into one work will save the interested reader from having to plough through an immense number of monographs.

It is therefore unfortunate that a very large part of Herr Maser's second work under review, *Hitlers Mein Kampf*, should contain little more than a repetition of the conclusions of the work just discussed. In addition there are Herr Maser's well supported theories on the structure and the style of *Mein Kampf*, all of them perhaps interesting, yet so far as the total picture of Hitler goes, of no great importance.

Half the book is given to extensive quotations from *Mein Kampf*, accompanied by Herr Maser's own commentary. This does not make *Mein Kampf* any more readable and anyone who really wants to read it will read the original. Moreover, there is a degree of arbitrariness in Herr Maser's detailed attempt to establish lines between Hitler's theories in 1924 and the policy he latterly followed. For instance, Herr Maser's treatment of chapter fourteen of *Mein Kampf* ignores all the passages which in practice he contradicted.

It is easy to quote views from *Mein Kampf* which after 1933 Hitler would hardly have supported. The fact that none of those accused of complicity in the events of July 20, 1944, ever quoted to the court Hitler's own views on the justification of tyrannicide simply shows that they shared with most of their contemporaries an ignorance of *Mein Kampf.*

Herr Maser's own contribution in his analysis of *Mein Kampf* is relatively small and does not justify the length of his book. What he in fact has to say could have been concentrated into an article for a learned journal. Nevertheless, he has helped to fill in some important gaps in our knowledge. It is a pity that, especially in his second work, he did not really explore Hitler's intellectual roots, for instance along lines probed by Ernst Nolte in his *Three Faces of Fascism*, or P. E. Schramm in his introduction to the German edition of *Hitler's Table Talk.* After all, the dismissal of Hitler's philosophy as the sophy of the doss-house [illegible] from being, as Herr Maser shown, factually inaccurate [illegible] looks the effect not only of the [illegible] pean intellectual environment [illegible] turn of the century, but also [illegible] specific German and Austrian [illegible] ditions on the shaping of the [illegible] Hitler's mind. However [illegible] and perverted, Hitler does [illegible] ideas and systems of ideas [illegible] lar and even respectable [illegible] as a whole.

It could, of course, be [illegible] a study of National Socialism [illegible] the rise of Hitler against the [illegible] ground of a general European [illegible] might, in less responsible [illegible] those of Ernst Nolte's, for [illegible] well be used to explain [illegible] altogether. On balance this [illegible] a small risk and one worth [illegible]

DOUBLE AGENT

LILY SERGUEIEW: *Seule face à l'Abwehr.* 284pp. Paris: Fayard.

For a true spy story this one is comparatively simple. Cast in the form of a journal, it describes the wartime life of a Russo-French girl born in 1915. She was tough—she walked from Paris to Warsaw at the age of seventeen, and then set out to bicycle to Saigon; she was bored with life in occupied France, and did not like the occupiers. She joined up with the Abwehr, only to desert it later for the British intelligence service, and was used by her new to deceive her former masters. Her assured manner carried her through any number of difficult passages with douaniers and interrogators. For example, wanting to move a German clandestine wireless transmitter from Lisbon to London, she got the Germans to disguise it as an elderly domestic receiving set, and then persuaded a friend in the British embassy to send it home by bag.

She appears to have been used by the British with considerable success as a tool in Operation Fortitude, the scheme for deceiving the Germans about where the invasion of north-west Europe was to take place. According to a postface by Claude Perrault, Lily Sergueiew was "l'incident minuscule qui infléchit l'Histoire", because she was the principal agent in the transmission of a grandiose scheme of deception claims herself that the Colonel Robertson who was in charge of her case in London told her that she was worth more than an armoured division to the British; and that [illegible] Kilemann, her Abwehr case [illegible] in Paris, hardly rated her [illegible]

Yet she did not take to the British. She wrote in November [illegible] that

depuis que je suis en Angleterre [illegible] semble me blesser. Je suis arrivée [illegible] d'ardeur. Je m'attendais à des [illegible] animés du même enthousiasme [illegible] même foi, du même esprit [illegible] Je me suis heurtée à des gens [illegible] positifs, froids, mûs. Ils sont [illegible] la victoire. Ils luttent méthodiquement, posément, sans éclat; assurément [illegible] temps avec eux. Peut-être que [illegible] leur force—mais je me sens [illegible] d'eux.

The only being for whom she [illegible] to have felt much warmth [illegible] leaving her parents in Paris [illegible] Babs, her wire-haired fox-terrier [illegible] was separated from her and [illegible] tally killed, leaving her without [illegible] After the war, she married an [illegible] can officer, and died in the United States in 1950, surely [illegible] world's undercover place.

THE VAULTS OF AMBITION

PHILIP TOYNBEE: *A Learned City.* The Sixth Day of the Valediction of Pantaloon. 106pp. Chatto and Windus. 18s.

When the first four sections of Mr Toynbee's *Pantaloon or the Valediction* were published more than five years ago it was clear that, besides embarking upon a completely original and highly ambitious undertaking, he had found a mode and a form that exactly suited his wayward, brilliant and plethoric talent for verbal manipulation. Mr. Toynbee is a self-indulgent writer who makes no concessions of form or reference to the ordinary reader. It would not seem, as some critics have suggested, that his extending work is intended to make any sort of "breakthrough" into a new way of writing either novels or narrative verse. Its manner, like its matter, is entirely subjective and individual. What Mr. Toynbee originally set out to do was to present, exactly as they would occur, the patterns of memory in the mind of a very old man, looking back on his life and tracing the growth of his personality from the standpoint of the year 1995.

Richard Abberville, the original narrator, "born in the year of Saragossa", is the scion, on his father's side, of the ancient English earldom of Bulmer, with its great house of Hamillies, which figures so formidably and impressively in the early sections of the work. His mother was the daughter of a Norwegian professor of Scandinavian literature at the University of Oxford. The relationship between young Abberville and his mother, up to the end of his schooldays, is the main thread running through the first four sections. And it is to Norway that he has returned in his old age, to pour out his reminiscences and reflections into the apparently acquiescent ears of a young Norwegian student at an American university (each section represents one day of the old man's outpourings). In the first four days he maintains a consistent mode of close verse narration, description and reflection, intersected at intervals by passages of "corrective prose". This method allows the author the utmost licence in ranging backwards and forwards in time, in order to re-illumine the same scene or episode from different angles or under different lights.

In the fifth day of this narration, published some two years later under the title *Two Brothers*, the author sends Dick Abberville, in the company of his elder brother Andrew, on a sort of Grand Tour of Europe. For this purpose he adopts a new style of continuous narrative in a stanza form of his own devising, which gives to this section a tauter consistency and a more pronounced objectivity in observation of the Europe of the early 1930s than was evident in the earlier sections. It ends with a very powerful and moving evocation of Andrew's death by his own hand, in self-imposed disgrace while serving at the British Embassy in Egypt.

In this, the latest volume (the sixth day) young Abberville is an undergraduate at Oxford, still seeking popularity in all directions. "Wearing the gaudy livery/Of every passing company". But again the focus has shifted. Old Abberville intervenes but three times *in propria persona*: his reminiscences and imaginings of Oxford in the middle and late 1940s are translated through the minds of himself when young, and his maternal grandfather, now unwieldingly retired, howling his objurgations and imprecations like some Old Testament prophet over the decadent city and his despised offspring. These two voices maintain a subtly contrived antiphonal, the one in unmodulated *basso profundo* of denunciation and doom, ending in a deafening crescendo of monotony calling down manic curses upon all concerned; the other, as befits the mercurial character of Mr. Toynbee's protagonist, in a firework display of pastiche and literary echoes. But with all this ingenuity there is no development. Young Abberville goes out from Oxford much as he came in, except for an exchange of mistresses and a more haunting sense of guilt. Any thread of narrative has disappeared into obliquity and cross-reference. The verbal play too, though brilliant at times, often seems weary and pointless. There is all too much invocation and imprecation, a gush of words without evident significance.

If Mr. Toynbee is intending to convey by this confusion that his ancient reminiscer is getting tired, and that in the mind of a very old man the very earliest memories of childhood and youth are more easily and vividly recalled than those of post-adolescence, he is probably theoretically correct. But in this section at least the weight of the matter fails to sustain the interest and intricacy of the form, and Mr. Toynbee asks too much of the reader's persistence and ardour in tracing his intricate and ingenious pattern of cross-references, without an appreciation of which, much of this volume, and most of the subsidiary characters, remain ghostly or meaningless.

Up to date, this work seems to resemble an elaborate stained-glass window blown into fragments by the great diapason of a too powerful organ, but which devotion and persistence can reassemble into brilliant sections of the main design. It remains to be seen whether subsequent volumes will provide a frame into which all the spare fragments, at present obscure, can be fitted.

UNFETTERED, UNFREE

Song of Lawino. A Lament by Okot p'Bitek. 216pp. Nairobi: East African Publishing House. 8.50shs.

Out of the grasslands of Northern Uganda comes a new voice in African poetry. It is a voice whose innate sophistication is controlled by compassion and understanding, so that the poet can quite simply lend it to an illiterate woman whose uncle might otherwise be confined to the village well and the dancing arena. Mr. Okot's Lawino sings with passion, humour and bitter mockery about a dilemma which confronts thousands of African women today. Her husband, Ocol, who wooed and married her with all the uncomplicated enthusiasm of a village swain for the local beauty, has dropped her in order to embrace the values, tastes and social customs of the west. For him, some of these are personified in his new mistress, Clementina, with her English name, straightened hair, lipstick, and precarious stiletto heels:

Her lips are red-hot
Like glowing charcoal,
She resembles the wild cat
That has dipped its mouth in blood,
Her mouth is like raw yaws
It looks like an open ulcer,
Like the mouth of a fiend!
Tina dusts powder on her face
And it looks so pale;
She resembles the wizard
Getting ready for the midnight dance

As Lawino sings, in movement after movement we see her people leaping into the dance or the hunt, returning from the pasture with flutes and herds, moving early in the morning to the millet field, the market or the funeral. The whole annual pattern of Acoli rural life, so rich in event and significant ritual, is re-created by her with love and undeviating fidelity. Skulking upon the fringes of all this richness and freedom of life is her husband with his new sweetheart; ashamed of his blackness, his people in the old homestead, rejecting all that has made him in order to become "the dog of the white man".

Ocol's voice we do not hear in the poem, but then we have heard it so often before, endlessly in search of the "decent", quoted with approval by westernizing foreigners and by progressives of every line. It is Lawino's voice that we need to hear, reminding us of the human reality behind glib rejections of the backward, the primitive, the "bush people". Her crime is fidelity to a way of life in which she grew up and in which she passionately believes. For this she is to be cast off and despised by the very man who shared that life with her and claimed her as a lover at the height of her youthful energy and beauty:

When Ocol was wooing me
My breasts were erect,
And they shook
As I walked briskly,
And as I walked
I threw my long neck
This way and that way
Like the flower of the *lyomo* lily
In a gentle breeze.

Mr. Okot's poem was originally composed in Lwo, the language of the Acoli people. Much of its imagery is rooted in their traditional songs of love, war, victory and death. In rewriting his poem in English he has chosen a strong, simple idiom which preserves the sharpness and frankness of this imagery, a structure of short, free verses which flow swiftly and easily, and an uncondescending offer of all that is local and specific in the original (do we need the biological name of the *lyomo* lily when the poet has so vividly evoked it for us?). Inevitably lost is the pattern of rhyme, assonance and tonal variation offered by the vernacular. In the poet's own words, he has "clipped a bit of the eagle's wings". But what survives is enough to offer one of the most varied and exciting contributions yet made to English poetry in Africa.

The index to *The Times Literary Supplement* for 1966 is now published at 10s., post free. Orders should be addressed to the Publisher, *The Times*, Printing House Square, London, E.C.4.

EXOTIC NORTHUMBRIA

BASIL BUNTING: *Briggflatts.* 47pp. Fulcrum Press. 10s.

EDWARD BRATHWAITE: *Rights of Passage.* 86pp. Oxford University Press. 21s.

ALAN BROWNJOHN: *The Lions' Mouths.* 54pp. Macmillan. 18s.

ANTHONY NAUMANN: *Now Has My Summer.* 45pp. Collins. 13s. 6d.

The two long poems, by Basil Bunting and Edward Brathwaite, remind one of the difficulty of all long poems: how to control pace, mood and matter consistently enough to hold the reader's attention. *The Fuerie Queene* has substantial acreages of plodding, but one keeps on because the strict pattern of the stanzas acts as a series of footholds into which one wearily steps. *The Prelude* ambles along as one reads because of the oddly hypnotic tone of Wordsworth's voice, laying down the metre like railway sleepers. No modern poet writing a long poem can bank on such received form answering his needs, so one tends to get sequences, episodes, with loosely corralled and variegated parts.

Briggflatts is hedgingly called "An Autobiography" by Mr. Bunting, "but not a record of fact". Its five parts, with a coda, move through widely different places and times, and are pegged down only by Mr. Bunting's aggressively Northumbrian voice. It is, whether one likes it or not, a recognizable voice, gritty, snarling, petulant rather than tough or heroically aloof. It has something in common with Ezra Pound's, and in *Briggflatts* Mr. Bunting shares with Pound a wide-ranging reference, a concern with music, a love of casually dropped names which (despite the notes) do not always ring with the presumably hoped-for resonance. Mr. Bunting's specialist vocabulary is formidable, but it seldom usefully clarifies the actions of the poem:

Under his right oxter the loom of his sweep
the pilot turns from the wake
Thole-pins shred where the oar leans,
grommet renewed, allowed:
ballards lapped to the shrouds.

The successes of *Briggflatts* (and the above quotation is not one of them) are all local—physically energetic passages, lyrical moments, sudden flashes of strange perception ("Asian vultures riding on a spiral/column of dust"). As a whole it is a failure: lacking any theme other than the poet's sense of home after much travel, it has no forward driving movement. Its exoticism is attractive but finally unsatisfying.

Mr. Brathwaite is a much less confident performer, relying on a stridency that after almost ninety pages leaves one polexed. His theme is that of the West Indian, modern and ancestral, in slavery, emigrating, suffering, resilient but melancholy. It is potentially a striking and exciting theme, but Mr. Brathwaite's technique and verbal control do not match his ambition. One can imagine that it might—given the right voice, the right production, and the right mood—make a powerful radio performance, at least in part; but it makes very flat reading on the page.

Alan Brownjohn's volume, his first since 1961, takes nothing like the large strides of *Briggflatts* and *Rights of Passage.* These short poems are calm, often hesitant, and if they have a fault it is that of circling round the point rather than getting down to it: there is a kind of Jamesian precision which sometimes leaves one with a string of qualifications that seem to cancel out, like quadruple negatives. This is true of some of the poems about lovers' relationships. But Mr. Brownjohn's best work comes from his mature political concerns, and in "Ode to Folly" and "A Hairdresser's" he is sharply intelligent, exact, colloquial, and persuasive. There are some smaller poems of observation, too, such as "Train" and "A Sunday Breakdown", which have the deft rightness of good anecdotes.

Anthony Naumann's poems seem the work of a gifted but limited amateur. The limitations, one feels, have little to do with the fact of his blindness (he lost his sight in action during the North African campaign), but are much more the result of the baleful influence of undigested Dylan Thomas on the concerns of a generally minor-Georgian sensibility. There is a crude banality about Mr. Naumann's confrontations with "modern life", for example in "The Slot Machine" (sex) and "The Young in Purple Heart" (teenagers), and he seems happier with quieter traditional subjects, where he is lyrical though never striking.

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COLLINS

BYSSHE VANOLIS

JAMES THOMSON'S JOURNEY INTO NIGHT

JAMES THOMSON (B.V.) was born in November, 1834, at Port Glasgow, Scotland. In the course of training as an army schoolmaster he met, in Ireland, the twelve or fourteen-year-old Matilda Weller, subject of the great Thomson legend to the effect that his whole career was overshadowed by her early death in 1853. Discharged from the Army in 1862 for a trivial offence that concealed an addiction to drink, he lived for a while with the family of Charles Bradlaugh, to whose free-thought Journal, the *National Reformer*, he contributed essays, reviews and occasional poems. By the time he began his best-known piece *The City of Dreadful Night* he was living in dingy London lodging-houses, making half a living as secretary to various business companies. After serialization in the *National Reformer*, *The City* was published, followed by a second book of poems, in 1880, and proved to be Thomson's one taste of success. The end was sordid; a budding romance in Leicester was nipped by the chronic alcoholism that had obsessed and shamed him, leading to collapse and death in University College Hospital in June, 1882.

Thomson was a writer of earnest poems and satiric prose, a man both morose and happy, a believer and atheist, lover and sceptic, visionary and earth-treader, a splendid and atrocious artist. If he is neither great nor negligible, he refuses any midway dumping in a second-rate Victorian bin. Yet the reason for his escape is shabbily non-critical, namely, that his extreme, unmitigated pessimism made him one of our rarer monsters, with his ghoulish wanderings through deserted streets.

That view was fostered by the first guardians of his reputation, notably his supporter Bertram Dobell, who labelled his memoir of 1910 *The Laureate of Pessimism*. A better awareness of B.V.'s prose side would have redressed the balance. Although he did unload some symbol-ridden "phantasies" on the accommodating *National Reformer* it can be said in general that the most tenebrous poet emerged to common daylight when he took to journalism. This poet of nightmare was a lover of the good clean dirt of Rabelais; but when he really got going on a Christian or political satire he found Rabelais too good-humoured a model and turned to Swift. Had Thomson published in a less obscure journal he must surely have been prosecuted for his debunking remarks on Christ and Queen Victoria—a little cheap, but sharp and plausibly relevant, at least for the freethinkers of the time.

Such cutting radicalism would not do for the trade paper that began employing him in 1875; but the proprietors of *Cope's Tobacco Plant*—a Liverpool firm with a lively export market—held liberal views about their monthly organ and encouraged a literary flavour. The most tenuous smoke rings play around Thomson's contributions, many of which were reviews of current books. He was given latitude and remuneration in return for the prestige he brought to the firm of Cope.

His latest critics are in one sense complementary, in another antithetical. In sophistication Mr. Schaefer, in *James Thomson (B.V.): Beyond "The City"*, begins where M. Vachot in his *James Thomson* leaves off (which is several miles along the road): M. Vachot's dissertation, typical in its bulk and thoroughness, of works sponsored by *Études Anglaises*, unrolls the entire Thomson landscape like a picture map. His is a work of exposition, exploration and admiration, and although written for a French audience is quasi-bilingual in its wealth and length of verse and prose quotations for which France, not England, must consult the footnotes for a translation. While Mr. Schaefer favours a time-sequence M. Vachot, by no means lacking awareness of development, has preferred to examine Thomson sectionally, the two main branches, poetry and prose, being sub-divided into subjects, forms, or type of sentiment. He treads a field where Mr. Vachot prefers a furrow.

M. Vachot, pausing to examine scores of individual poems and essays, has evolved a sympathy and near-love for his subject, treating him psychologically and artistically in the main. His criticism is based on a respect for Thomson's essential validity as poet and thinker. If Thomson's moralistic essays bear comparison with La Rochefoucauld, Montaigne and Pascal, the music of his poetry shows, simultaneously, the perfections typical of Shelley, Keats, Dante and Spenser.

As all these had been Thomson's models the claim might be modified by admitting that he was something more than an apt pupil, drinking so deeply of these poetic fountains that their waters mingled with his own creative life-blood. Where, in his supreme poetic utterance, he did transcend their many-coloured influence M. Vachot's pronouncement is more deeply justified:

> Symbolisé et surréaliste au sens plein et vrai de ces deux termes, *la Cité de l'Epouvantable Nuit* est une des rares oeuvres modernes qui soient du même rang que les grand poèmes bibliques: ce testament d'un Européen, au declin d'un siècle sceptique et scientiste, est universel comme le *Livre de Job*.

The ethical difference is, of course, from one pole to another; where the story of Job's sufferings is designed to glorify a harsh but relenting Deity, Thomson's central utterance is in his preacher's words of triumph through despair:

> Good things of great joy for you, for all.
> There is no God; no Fiend with names divine
> Made us and tormes us. . . .

That central and pervading message of *The City* was thought to be Thomson's one tetterant and unconterpointed organ-note. Although M. Vachot travels far from such a limitation he does, on balance, reply affirmatively to the agonized question we may adapt from *Lear*: "What, has Matilda brought him to this pass?" Repeatedly he points and dates his probings by a reference back to "le grand deuil". His farthest deviation from the personal legend is to speculate that Matilda may, in Thomson's mind, have "stood in" as embodying the despairing atmosphere that enveloped him.

This contrasts with Mr. Schaefer's brisk and dictatorial handling. His book belongs to a series, "Perspectives in Criticism", which demands that the author present a clear and well-shaped thesis of a certain length and an exact conclusiveness. At the outset he adopts the views of other theorists that Thomson's masterpoem itself is not "worth serious consideration". With *The City* deflated, he can now be examined for his psychological and intellectual interest, a figure reflecting and contributing to the climate of his age. What was the nature and progress of the famous pessimism? To arrive at his argument Mr. Schaefer has first to fight the Matilda myth. He finds no evidence of Thomson's loving her; the "Dead Girl-Angel" figuring in a series of poems was a platonic symbol or a representative of dead faith and hope, and in either case "not a real girl at all".

What other cause of pessimism can be disposed of? Simply that Thomson was a writer disappointed of success. On the contrary, he found a ready market in the secularist journals even if virtually excluded from more respectable publications. Moreover, his two volumes of poetry were well received, and praised by Swinburne, Rossetti, Meredith and George Eliot. True enough; but it stands the question on its head; the volumes were the late product of whatever despair had produced *The City*. Both were published, through the aid of Bertram Dobell, a bare two years before his death.

* * *

Neither love nor ambition, then, explains the taste for "nature's nightside", or, as M. Vachot quotes from a letter to George Eliot, "the truth of midnight [which] does not exclude the truth of noonday". That antithesis is, to M. Vachot, important; Mr. Schaefer finds it irrelevant since it cuts across his time-scheme. To map out the real progress of his subject's thought and outlook Mr. Schaefer takes a commendable look at the journalist, essayist and critic who, he says—having missed M. Vachot's close analysis—have been almost completely ignored. However, Mr. Schaefer does good work in examining and relating them to Thomson's development, and in dropping his supercilious opening for the pleasure of pursuit. The burden of his three main chapters forms a trinity that cannot, but for the purpose of dissection, be torn apart. Their quasi-identical movements are respectively, "Theist to Atheist", "Optimist to Pessimist" and "Romantic to Realist".

The first traces Thomson's shift from childhood faith into an uncertain pantheism that, by the time he wrote the semi-confessional poem *Vane's Story*, had thrown God out of the system, together with immortality, leaving man free to enjoy life here and now—and Thomson free to write anti-Christian satire; but a latent pessimism, nourished by Leopardi, led him to reject the value and meaning of life too. The second introduces Thomson as moralist and reformer believing that "God's plan" is frustrated only by man's failure to carry it out. (The excessively long *Doom of a City* ends on a biblical call for sinners to repent.) When God is rejected he advocates "naked truth and beauty" with a return to Blakean innocence. But a growing sense that man cannot reform his tiger-nature and is non-perfectible takes him to the final darkness.

The path of "Romantic to Realist" is easily traced; these two. The Shelleyan receives his inspiration from heaven. In throwing out God Thomson inevitably lost what he "the singer's heart", he preached the inferiority of man in a deliberate down-to-earth sophy. After that he could write no poetry (God-inspired) face the blankness all this may have reached by mustering strength and power of his soul into *The City of Dreadful Night*.

Mr. Schaefer's triple scheme is beautifully integrated and cogently argued, using all the known facts as it fits his sequence. But is not the last word on James Thomson. To M. Vachot, who can also relate poem or essay in its sequence, Thomson remains a man of contradictions, more deeply furrowed than his moods. He could write happily if not his most significant, within the scheduled period. He wrote and simultaneously, of a night midnight and a noonday in *The City* itself, in M. Vachot's view, seems not to express the entire thought even at the time of composition:

> l'unité philosophique y figure, un aspect, ou comme un de l'unité esthétique. Sous l'd'une Foi morte, d'un Amour l'amour, la joie demeurent vivants et toujours prêts à

Such an appreciation of the tones and undertones seems very tentativeness to come nearer true circumstances than any marshalling of the unruly facts.

As for the dizzy plunges from and romantic optimism, they diminishes on reflecting that son's Christian faith was not convention that, in a great individual, was bound to a testing point; while his early sophy was secondhand, derivative and not always accurately—literary figures he admired, he saw, with the eyes of historian worshippers, as a non-rational Child of God his awakening discriminations a crash of deities, such as poised mentality would have rebound too far. The lifelong traditions" hint that the balance and harmony were being, though they failed to integrate.

In spite of Mr. Schaefer's stration Thomson remains an entity. He remains, too, man with a keen intellect and knowledge of literary movements spirited, downright critic and ist, but also that ever-unpredictable anomaly, a genuine poet. His prose satire lends itself to elaboration, as in the biblical of "a Famous Old Jewish trading as Father, Son and Co." Much of his narrative poetry strength to length. Lacking his love poems and fighting rattle along in peril of bandos excels, predominantly, in his evocation of a physical landscape reflects a mental mood: the scene in *Insomnia*, fragmented *Vane's Story*, the territory shadowed by Oblivion, third of *Ladies of Death*—

> Thou hauntest twilight regions,
>
> Of moonless nights when stars
>
> Within black woods; or
>
> Of desert seas abysmal; or
> Old solitary shores, where
>
> Are rocked in rest by ever
>
> Or through vast ruined cities

The Doom of a City, where is petrification, never arrives Thomson's almost visceral built on an Arabian Nights neither its poetry nor its moral is born of Thomson's maturity. But *The City* itself "Symphonie Fantastique" into words—can be said have been born at all: never erest, objectified. Its darkness terrifying wonder, its torture exultant creatures, seem perpetual travail within the mind of their creator, with phantasms projected outward visible screen.

Blaise. The cinema is unquestionably expert at reflecting the exteriors of a superficial civilization. The novel may still be more competent to call these exteriors in question.

PAGE AND SCREEN

The recent filming of, say, *Lord Jim* or *Doctor Zhivago* suggests that works of literature will necessarily be simplified and vulgarized by their treatment in the cinema. Many writers, particularly in France and Italy, would not agree and have in fact turned to the cinema not merely to make money or to have some exotic fun, but with real excitement. Writers like Alain Robbe-Grillet, Marguerite Duras, and Pier Paolo Pasolini claim now to be more at ease there, and have suggested that the cinema can express their concerns more eloquently than the novel can.

Robbe-Grillet for instance turned to the cinema because he suspected that the camera would render the exterior of an object more accurately and more objectively than words can, the aim of his fiction having always been to present bare visible facts and to free them of "humanist" and "anthropomorphic" associations. However, his experience of the cinema seems to have proved his assumptions incorrect, although he would possibly not admit this. The filming of objects presupposes choice, as does their description in a novel; and their image on the screen will inevitably be equally, if not more, referential. Just as in Robbe-Grillet's novels the "objective" description of objects amounts to a highly subjective, almost obsessive vision, so in a film like *L'Année dernière à Marienbad* we are presented with a thoroughly subjective spectacle, gratuitous perhaps, but certainly referential for the obvious reason that it is our own perception of objects as much as their description by word or camera that is at fault. The only possible conclusion is that for practical, if not philosophical, purposes the cinema may indeed be a more suitable medium for Robbe-Grillet in view of his insistence that sight is just about our only respectable sense. The cinema can reproduce a spectacle more economically than the novel: it can, for instance, show us a section of a room globally in a single frame, while the novelist, to compete, must meticulously enumerate every object in it, or preferably, if he is not to be as unreadable as Robbe-Grillet often is, he will sacrifice the occasional hairpin or carpet-stain and impose limits on his field of vision; though this of course would put an end to the futile competition. A novel like *La Jalousie*, which purges the hero's interior monologue of everything but the perception of images, and refuses his jealousy a single discursive expression, is, as a novel, wholly self-defeating, and it would have made a far better film.

The visual economy achieved by the cinema makes it far more competent to establish a character visually. For instance, the meticulous physiognomical descriptions in Balzac's novels are a failure because inevitably each reader remains contrary to Balzac's intention, with his own differing vision of Rastignac or Eugénie Grandet. Yet what would the films of Antonioni be without the facial virtuosity of Monica Vitti, the vast repertoire of mannerisms displayed by Jeanne Moreau? The cinema has created heroes (James Dean, Cybulski, Vitti and Moreau) in a manner very different from that of the novel, the hero of a film being very often and perhaps quite legitimately much more the actor than the character he is playing: Antonioni's great alienated hero is not a Meursault or a Roquentin, but quite simply Monica Vitti. On the other hand the cinema has no easy equivalent to the perspectivist characterization of Proust, where a character such as

say, Odette de Crécy is portrayed through the many subjective, often conflicting impressions that other characters have formed of her, but remains, herself, largely unfathomable.

A recent special issue of *Cahiers du Cinéma* (No. 185) was devoted to the relative effectiveness of the two media, and some of the most interesting reflections in it concern their respective methods of "conjugation". The cinema, for instance, is eminently suited to cope with the present tense, and we can do without 1,000 scholarly words by Bernard Pingaud and others to perceive why this is so. But what about other tenses? The cinema, of course, can treat us to a flashback, and in case we get confused a simple sentence can be projected on to the screen or the voice of an invisible narrator can be heard to explain what is happening. However, in a sense, the actions in the flashback still take place, for the spectator, in the present, and it is difficult for the cinema authentically to depict, for instance, the *present* memory of a past event, it being impossible in real life to remember the past as meticulously and sequentially as the cinema does. What cinematic equivalent can there be to the study of memory in, say, Proust, where the past is convincingly seen to be made up of a jumble of isolated fixed images? The use of stills has to some extent been exploited by Godard and Resnais for this purpose. But the constant reference to the past, in the many tenses used to denote it, made on every page of most novels can only come across very clumsily in the cinema. The use of the imperfect tense is of course impossible, and the use of the conditional rather clumsy and confusing, as was revealed in a gimmicky sequence of Godard's *Pierrot le fou* which tried to depict several different courses a couple *might have* taken on leaving a building.

A discussion on the novel and the cinema must inevitably prompt reflections on the "linguistic structure" and syntax of the two media, and there are many attempts in this issue of *Cahiers du Cinéma* to define a "language" of the cinema. Pier Paolo Pasolini coins the term *im-segni* (image-signs) and contrasts it to *linsegni* (language-signs) for this purpose. But the *im-segni* (a sports car, fashionable clothes, &c.) turn out to be nothing more than the properties of life itself, or of a particular culture, whose images are faithfully projected on to the screen. A very confused reading of Lévi-Strauss may be responsible here. If a sports car or a fashionably dressed woman can be a "sign" or part of a "semeiological structure", therefore part of a language, why should this tell us anything about the cinema in particular? If the cinema's *im-segni* must be "decoded", so must symbolism in a novel. What the cinema *can* do is to bypass much of the "language" of the novel by reproducing exteriors directly; the reproduced exteriors are no more or less a language in the cinema than they are in life itself. The cinema's "language" lies rather in its syntactical conventions (which it can call upon if it chooses to), such as montage, close-ups, speeded-up sequences as in the Beatles' films, &c.; it draws on these for the same reason that it draws on other media not intrinsic to it: music, dialogue to organize and give expression to the "reality" that it otherwise simply reflects.

The *im-segni* which Pasolini chooses rather exemplify the extent to which the cinema has fastened on to the signs and stereotypes of our civilization. Recent French films (*Le Bonheur*, *Un Homme et une femme*) have, with great precision, reflected the affluent bourgeois culture of Gaullist France, the epoch of the *moi-soleil*, reproducing its material properties, visually quoting advertisements, strip cartoons, glossy magazines, &c. Recent British films have done the same for swinging London and such of its goddesses as Modesty

such a myth, and turned him off into it, was perhaps a feat of literary *trompe-l'oeil* without parallel. He would have been particularly amused, I think, by your writer's quotation of the signature of his first and so moving letter to me:

> te-thrum te-thrum
> te-thrum te-thrum
> Malcolm Lowry.

For the te-thrum te-thrum is not, as your writer says, characteristic of Lowry, but of me: it is in fact the running theme of *Blue Voyage*, which he was quoting. And for Malcolm it was all just a great joke, even with the tragedy thrown in, which incredibly turned itself into a great book, or a great melodrama, as I said to him in a letter. And it was a great joke: his whole life was a joke: never was there a gayer Shakspearean jester. A fact that I think we must remember, when everyone is saying What Gloom, What Despair, What Riddles! Nonsense. He was the merriest of men. For some aspect of this, I recommend my novel, *A Heart to the Gods of Mexico*, where he appears as Hambo, and my autobiography, *Usland, an Essay*, in which the relationship between us is gone into with considerable humour and precision. (Somehow the *TLS* never got around to reviewing this book.) When Malcolm read it, he said, simply, "A masterwork, but Ow how it hurts!"

Finally, I can't resist mentioning the passage from *Under the Volcano* about the cat, which your article quotes at length. It was not an *insect* the little cat had caught, but a wide-winged dragon-fly, and it was not Malcolm who observed this astonishing scene, or drew the conclusions from it, but my wife and myself. My report to Malcolm is again repeated almost word for word. Except that some of the humour has escaped. For it was exceedingly funny: I've never in my life seen a cat look so utterly astounded: clearly, it thought it was flying. And then, when it opened its mouth, nonplussed by the whirring of the wings against its whiskers, and saw the lovely creature whiz into the sky, never was there such humiliation. The little cat—a stray whom we had befriended—slunk off round the villa as if it had been guilty of the ultimate in crimes, or uncleanliness, and quite obviously still wondering.

CONRAD AIKEN.

230 Oglethorpe Avenue East, Savannah, Ga., U.S.A.

* Mr. Aiken's *Usland* was reviewed (in a front-page article) on April 19, 1963. Our reviewer then pointed out that ". . . it looks as though Aiken has been, like Blake, 'damned good to steal from'".

STATE AID FOR THE ARTS

Sir,—Tony Godwin's letter (February 9) surprises me. Surely there are few publishers who cannot afford to publish a book they really care about?

A work of literature that is uneconomic will, in my view, almost always find a publisher without a state subsidy—but it will earn for the author no more than a pittance. This the publisher may not be able to supplement, and it is here, when an author has written an outstanding work and/or is likely to continue to do so, that we hope the Arts Council comes in.

TOM MASCHLER.

Jonathan Cape Limited, 30 Bedford Square, London, W.C.1.

"THE GREAT OUTSIDER"

Sir,—As a bookseller specializing in German books I can assure your reviewer (February 2) of Mme. Kohn's book on Karl Kraus that the interest in this writer is by no means limited to "an aging diaspora in Hampstead, Haifa", &c. If this were so, there would surely have been no call for the Kösel reissue of his works, or (what may be regarded as proof for the living interest in historical figures) for the small Rowohlt biography by Dr. Paul Kisch, of which we have sold about 120 copies to date. More books have been written about this Austrian writer since the end of the war than were ever written during his life: among our customers there are at least three students working on theses on Kraus.

JOSEPH SUSCHITZKY.

Director, Libris (London) Ltd.
34a Boundary Road, London, N.W.8.

REPRESENTING THE MAJORITY

Sir,—May I correct a misapprehension which could arise from your review of my book, *Political Representation in England and the Origins of the American Republic* (TLS February 2, 1967)? Your reviewer states that I include a "detailed examination of the polling habits of New England counties". The New England constituencies in question, of course, are not counties, but towns. As I have devoted a chapter to the Massachusetts Town I hope the point will not be lost on other readers.

J. R. POLE.

Churchill College, Cambridge.

(*Other letters are on page 136*)

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CENTRAL 2000

Letters to the Editor

Dent

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KENNETH HOPKINS

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SALVATION BY WORK

CESARE PAVESE: *Lettere 1945-1950.* A cura di Italo Calvino. 612pp. Turin: Einaudi. L.5,000.

It is fortunate that this second volume of Pavese's letters should have been edited by Italo Calvino, known universally as a gifted novelist, since he has already proved himself an exceptionally perceptive annotator in the first volume of the *Lettere 1924-1944* (reviewed in the *TLS* on September 8, 1966). In a brief introduction he informs us about the sources of the correspondence, explaining that from the vast output of letters written by Pavese in his editorial capacity for the House of Einaudi he has selected only those that elucidate Pavese's personality, his writings—a good example would be the letters to Bianca Garufi with whom he collaborated in the long story, *Fuoco grande* (*A Great Fire*)—or the Italian literary climate in the postwar years. One welcomes the inclusion of exchanges, some controversial, on Pavese's own works, with Elio Vittorini, Signor Calvino himself and particularly those with his former teacher Professor Augusto Monti. The preponderance of editorial letters is explained by Pavese's increasing absorption in the task of broadening the Einaudi horizon by exploring foreign titles, literary, ethnological and philosophic, and finding suitable translators for them. But if the personal (autographic) letters are the most fascinating to the wider public, there are few letters which, for original views, sympathetic advice to potential authors, even harsh criticism of translations, do not help us to a better understanding of Pavese the man as well as the writer. In the former capacity, despite an apparent gain in confidence through his growing reputation as a writer of *novelle*, his sense of failure remained. Only a month after receiving the much-coveted Premio Strega, he wrote to Billi Fantini, "you must realize that apart from the books I have written, I am only a miserable maggot". Few writers at any period have been more the victims of their fate, their temperament, call it what you will, than Cesare Pavese. Few have put up a more courageous fight against a built-in sense of inferiority than this over-strictly brought-up widow's son who, with asthma and myopia as contributory causes, never succeeded in severing the umbilical cord. Through these volumes of letters—as in the *Mestiere di vivere* (*This Business of Living*)—we see him, like a less ingenuous Jean-Christophe, trying various emotional and intellectual panaceas in turn.

His greatest craving was for female affection involving physical contact, but his frustrating sexual inadequacy (psychological) is pathetically underlined in a kind of masochistic *confessio amantis* written "a un' amica" (November 25, 1945), which foreshadows words written five years later to a girl he addresses as "Cara Pierina":

> I can tell you, darling, that I have never woken up with a woman of my own by my side, that whomever I have loved has never taken me seriously and that I have never known that look of gratitude that a woman gives a man.

The emotional events of his life are variants or recapitulations of the occasion when 'in childhood days Pavese, as he strolled along the bank of the Po with a school-friend, Olga, suddenly catching sight of the same name on a boat, turned pale and fainted.

Work was the most effective therapy against his obsession with suicide, and his own literary creativeness was to a considerable extent stimulated by his anxiety to prove his worth to himself as well as to the public. Yet, ironically enough, when success came, he was unable to enjoy being "treated as a little Caesar" for long. Nor could philosophy or religion—subjects in which we see him as an expert in these letters afford him any comfort. He could not accept the goodness of a God who, as he writes to his sister in the last months of his life, "if he has given me great gifts, has given many cancer and caused others to be born mentally defective . . .".

As the period of the Partisan struggle and its aftermath receded politics were less of a preoccupation to Pavese. He had sublimated his experiences in stories like "La casa in collina" ("The House on the Hill") and most of the references in the letters, apart from one long report on the "cultural currents" of his region to an official of the Communist Party, Fabrizio Onofri, are oblique—such as the tribute to Gaspare Pajetta who was killed in a fight with the German SS. His human sympathies were too wide for him to be a political animal in the accepted sense. He refutes the charge of Augusto Monti that the philosophy of his stories is inhuman where the middle-classes are concerned "even of such society (that does nothing and believes in nothing) one tries to salvage whatever is salvageable . . .". If Pavese had faith it was in his own work, and in many of the letters we see him put up a vigorous defence of what he considers unjust or uninformed criticism, as witness his good-tempered defence of "Casa in collina", "Paesi tutti stelle colline" ("The Devil in the Hills"), "Tra donne" ("Among women only") in reply to an article by Rino Dal Sasso. He encourages other, especially young writers to raise their sights; to Silvio Micheli, author of *Il duro*, contain much positive among the severest strictures, a detailed criticism of Rosa Rosecchi Onesti's translation of the Iliad, patient and encouraging, extending over a great number of letters, could be a model to any publisher's reader. And how grateful he feels when Pavese himself, so much moved, acknowledges tributes by correspondents or writes articles who have praised his work.

The last letters to his sister, in their tenderly expressed nostalgia for his native Santo Stefano Belbo, the almost unbearably pathetic letter to the film-actress sisters, Dora and Constance Dowling, whom he met in Rome, mark the last stage in Pavese's tragic destiny. His relation with Constance is compared by that of Gérard de Nerval for actress Jenny Colon—and all are "The lesson is that dying hurts to die". Letters still more moving in being addressed to a less sophisticated girl—"Pierina"—and perhaps most moving of all, dated July 1950, to his friend Aldo Camerino are among the sad documents that close the collection. "This you," writes to the latter, "I have felt as a collapse which has left me unsure as to whether I am an old neurotic child . . . but living without love I do not live, if only pneumatics take me off in time". Fatal to oblige.

HUMANS AND INSECTS

PAUL FUSSELL: *The Rhetorical World of Augustan Humanism.* 314pp. Clarendon Press: Oxford University Press. £2 15s.

Dr. Fussell has written an intelligent and important book—or rather, two books, the second somewhat less good than the first. The subtitle is "Ethics and Imagery from Swift to Burke", and (oversimplifying his scheme a little) the author devotes his first book to a discussion of the eighteenth-century humanist ethic as it reveals itself in the six writers he takes as constituting "the central nervous system" of the age, and his second to a study of the way in which their preoccupations reveal themselves in shared patterns of imagery. Dr. Fussell is well aware of the important differences between his chosen writers (the others being Pope, Johnson, Reynolds and Gibbon), but he is here attempting a synthesis, and he succeeds in showing how humanist calls sombrely to humanist across a whole century.

Acknowledging the imprecision of the term "humanist", Dr. Fussell devotes an excellent opening chapter to listing a dozen main attributes of humanism, distinguishing the eighteenth-century variety as "a more or less diminished and secularized version of the Christian humanism of the English Renaissance", and stressing the importance of Locke and (particularly for Johnson) of the Raphael-Adam conversation on the limits of human inquiry.

As he points out, the great humanists were already a bit old-fashioned, at war with many of the "official" assumptions of their progressivist and sentimental age. Unable by definition to leave serious moral subjects alone, they all in their different ways express severe moral discomfort in a world rapidly turning "modern" about them. They are beset by enemies, including mechanism, the rationalism of Hobbes and Descartes, the sentimentality of Shaftesbury and Hutcheson, the new enthusiasm both scientific and religious, Grub Street and all its ways, and all the "new utopian flippancy about man and his mortal state" summed up in the figure of the wretched Soame Jenyns. The counter-tradition, running from Defoe to Burns and Blake, includes such men as Addison, Thomson, Young and Cowper—though the difficulty of drawing firm lines is exemplified by the fact that Dr. Fussell places Goldsmith in this team, while later quoting several examples of Goldsmith clearly wearing the humanist jersey.

For the humanist, man is a paradox. Pope's summary of him as "Sole judge of Truth, in endless Error hurl'd: /The glory, jest, and riddle of the world!" echoes the words of that earlier great humanist, Hamlet. Man is a failure, who must see himself as a social animal because he is too frail and incomplete to exist by himself. His problems are mostly insoluble and—for the majority of humanists, perhaps—there is no help to be obtained from outside; and yet his dignity lies partly in his capacity for apprehending or conceiving such problems. His spirit or *animo*, the possibility of a limited redemption through choice or free will, his ability to use his memory and power of abstraction in order to liberate himself from slavery to matter, place and time—these are the weapons in the humanist's armoury, and account for so many of his preoccupations, artistic and otherwise.

Dr. Fussell shows how much of eighteenth-century literary theory derives from the self-distrust of the humanist—the reliance on the authority of the literary past, the doctrine of genres or "kinds", the duty to instruct through pleasing, the insistence on objectivity and impersonality, the painstaking rhetorical attention to be exercised by the artist. Such phrases as "the grandeur of generality" are seen less as critical observations than as moral and philosophic articles of faith, and Dr. Fussell rightly points out that the deeper one penetrates into the heart of his central figure, Johnson, "the more one perceives that what at first looks like personal singularity is actually often some manifestation of Renaissance humanism slightly disguised".

Apart from the clarity of the thought and the deftness of expression, what gives this first section of the book much of its force is Dr. Fussell's own involvement, his evident sense of commitment to what he feels as the moral beauty of the great Augustans. Occasionally, his enthusiasm carries him too far; when (in a phrase he uses of Johnson) he gets his humanist steam up it is hard to stop him. Thus, he speaks of Pope's question "Why has not Man a microscopic eye?/For this plain reason, Man is not a Fly" as "suggestive of the imagery of *King Lear*", but the resemblance is surely trivial. Again, Cowley's deathbed prayer ("O Lord, I believe; help my unbelief . . .") is described as "humanist", but its origin in St. Mark's Gospel is not particularly so. Elsewhere Dr. Fussell seems to have been led into overstatement and sometimes distortion; but one's local disagreements do not detract from the sense of a considerable and original achievement in this part of his work.

The second and longer section attempts to show how the Augustan humanists used, to the point of obsession, images or image-systems drawn from five main groups—warfare, architecture, clothes, insects, and travel; a concluding chapter deals with the use of elegiac motifs, and ends (rather in the manner of Caroline Spurgeon) with the evocation of a peopled landscape made up of the dominant humanist images.

The most valuable aspect of this part is its insistence on the importance of figurative language in eighteenth-century writing, prose as well as poetry, and on the necessity for the modern reader to be alive to this metaphorical quality. Much Augustan imagery admittedly seems unexciting and has passed into cliché or lies buried in the Latin root meaning of words; but the reader who will acquire or regain the sensitivity to language possessed by the great Augustans will be well rewarded, and may indeed find himself travelling within the countryside described in Dr. Fussell's "moral geography".

Here again, Dr. Fussell is aware of the dangers of overstatement. He recognizes, for example, that the humanists do not have a monopoly of military imagery, of seeing life as a battle or a siege; but, this caveat made, he nevertheless pushes some of his points too far. Thus it is surely wrong to see "veteran" in Johnson's line "Superfluous legs the vet'ran on the stage" as in any sense a military image, even though Johnson's Dictionary gives "an old soldier" as one of the definitions. The trouble with image-collecting is that it is too easy to be led away by zeal. One finds what one is looking for. If one is looking for humanists, one can find them behind every bush; if one has already decided that the creature behind the bush is not going to be a humanist, then the situation must be reinterpreted.

An example will illustrate the difficulties. The insect-figure is, we are told, a touchstone of eighteenth-century humanism; putting it crudely, a writer is or is not a humanist according to his handling of insects, real or imaged. Clearly where Swift or Pope is concerned the insect-figure operates for the most part unambiguously (though there is something almost Keatsian about the way Pope can feel empathy with the spider; and ants and bees, of course, have always to be excepted from generalizations about the unpleasantness of insects). Cowper, on the other hand, is not properly contemptuous of insects, and has not observed them properly, and therefore is not a humanist—or rather, because he is not a humanist he is not properly contemptuous. A passage from The Task" (In which, we are soon told, "Cowper is engaged in trying to birth Sterne's Uncle Toby") is cited in support, with the statement "Any reader of *King Lear* knows that flies are not 'gay' ". But from the fact that one could think that the small gilded fly lacks Lear's sight *is* gay enough in context, the reasoning seems somewhat confused here, and has a question-begging tinge to it.

Similarly, Dr. Fussell is disturbed by Robert Hooke. The discovery of the microscopists were "neither and anti-humanist," but in Hooke's Preface to *Micrographia* ends on an apologetic note: "he seems to admit that fleas and mites are not as splendid and majestic as horses and lions, we are told, "even the naturalist Hooke, the orthodox (humanist), concerning things so small, so evanescent, and hideous as these, close to the bottom of the hierarchy as they are. Yet there is one emotion Hooke does feel it is contempt for the insect or its maker. Almost every insect described in his wonderful book is called beautiful, or lovely, or neat. Dr. Fussell calls the great description of the flea "especially revealing" but Hooke's description lays stress on the strength and beauty of the creature . . ", and he can even speak of the blood in its guts as "the lovely ruby colour". What does this leave Hooke on? Perhaps he is an anti-humanist who allowed himself to slip into a pose in his Preface; or his attitude to the Creator is closer to that of Pope, and both are part of a collapse which has left me unsure as to whether I am an old neurotic child . . . but living without love I do not live, if only pneumatics take me off in time". Fatal to oblige.

ALL SEAWAYS LEAD TO ROME

JEAN ROUGÉ: *Recherches sur l'organisation du commerce maritime en Méditerranée sous l'empire romain.* 540pp. Paris: S.E.V.P.E.N. Distributed by Parker, Oxford. £5 6s.

One of the difficulties in the study of ancient economic history at present is that Rostovtzeff's two great Social and Economic Histories are being treated as definitive works, instead of being recognized as revolutionary ones. Rostovtzeff's *Social and Economic History of the Roman Empire* was published in 1926, and forty years of increasing interest in social and economic history have altered methods and problems even in a field as conservative as the study of ancient history: but it remains the most modern general survey of the subject.

M. Rougé is too conscientious, and too intelligent, to assume that he can rely on Rostovtzeff to fill in the general background his monograph needs. He unfortunately did not use Professor F. M. De Robertis's *Lavoro e Lavoratori nell' Impero Romano*, 1963, which does now provide a general orientation on problems connected with slavery and free labour, and with free enterprise and state control.) He does not, however, seem to be fully aware of the difficulties of writing a monograph on selected aspects of sea trade in the Roman Empire when no adequate general account of even Roman trade, let alone economic history, is available.

He treats the organization of sea trade in the empire under three headings. First its "infrastructure": the geographical conditions of navigation in the Mediterranean, ships, routes and harbours. This is a straightforward, valuable, sensible summary of a group of topics of which a thorough and up-to-date treatment was much needed, and will be correspondingly welcomed. The chapter on ports and harbours, in particular, makes an important contribution to the economic geography of the Roman empire and will, one hopes, stimulate detailed research on the history of individual ports and regions. The only regrettable omission in this section is that of the material furnished by underwater archaeology. M. Rougé is evidently not aware of the rapid progress which has been made in the past few years both in techniques and in the definition of the questions that underwater exploration and excavation can help to answer.

The two following sections deal with the "structure" ("pour employer des expressions à la mode de notre temps", as the author says) of sea trade—"Les gens du commerce" and "Les problèmes économico-juridiques". The survey of the problems of interpretation raised by the passages concerning sea trade in the legal sources, with its copious bibliography, is an exceedingly useful contribution; and M. Rougé's picture of the world of trade will fascinate anyone who has any curiosity for the practical details of life in ancient times. His mastery of a wide range of sources Greek and Latin literature of all periods, inscriptions, papyri and the law codes, as well as the representations in art of ships, ports and harbour scenes—is as admirable as the historical imagination with which he reconstructs from them the bustling life of the imperial harbours.

It must be said, however, that on present showing M. Rougé's talents serve him better in dealing with "les gens" than with "la structure". From the point of view of the latter he has made some unfortunate decisions both in the selection and in the arrangement of his material.

The attempt to combine a description of the world of sea trade with an account of the laws which concerned it is an interesting one; and there is no doubt that even if it is now fully recognized that law and history must be studied together (see Professor Momigliano's *Studies in Historiography* or his *Terzo Contributo*, which is reviewed below), a separation which went back to antiquity has left a multitude of gaps which need to be filled by this kind of treatment. But the undertaking is not a simple one. In the present case it involves not only the ordinary business dealings of the time and their legal aspects but also the reconstruction from fragmentary and problematic sources of two historical processes which were constantly interacting the imperial legislation fastening on those elements in the pattern of trade which seemed most suited to play a part in the state-controlled sector of the economy, and the structure of trade shifting under the pressure brought to bear on it. The two points of view are not distinguished by M. Rougé; he does not present clearly either the law as it appeared to the traders or the world of trade as it appeared to the legislators.

Further trouble is caused by the author's decision, in face of the difficulty of organizing his mass of material, to adopt in large sections of his work an arrangement by terminology: *nauta, gubernator, negotiator, navicularius, nautum,* &c. This method obviously makes it very difficult for the reader to follow the changes in the organization of trade chronologically. It has also led M. Rougé to formulate in linguistic terms problems which might have been more profitably examined from another point of view. He is right to ask the question whether the traders of the eastern Mediterranean had inherited from classical and Hellenistic Greece different institutions and practices from those of the west; but it is hard to be convinced that a comparison of the vocabulary of Greek and Latin is the best way to approach the problem.

A third difficulty in this terminological method is that it tends to restrict the inquiry to the level of the *dramatis personae*—The Shipowner, The Merchant, &c.—at the expense of the study both of larger groupings and of the actual position in society of those who at various periods were attracted or compelled to assume these roles. The need to ask not only what a shipowner did but also who were shipowners has been made prominent by a recent work remarkable for the writer's clear awareness of the wider context of problems within which her own detailed research is situated. Dr. Lellia Ruggini's *Economia e Società nell' "Italia Annonaria"* (1961). Dr. Ruggini suggests that in northern Italy in the fourth century trade was largely in the hands of the great landowners: the middle class with a substantial capital devoted to trade who seem to have been its mainstay in the early empire have apparently, at least in this area, disappeared. It is obviously worth asking whether the same process was going on in other parts of the empire. If this proves to be so, the fourth-century laws which attached the obligation of providing ships to transport corn for the state to landed property may perhaps appear in a rather different light.

Connected with this point is another disquieting aspect of M. Rougé's choice of subject the absence of any discussion of cargoes. The idea that one can study the machinery of sea trade without discussing the cargoes carried and the relation of trade and production seems to be based on the presupposition that apart from the state-organized corn supply to Rome and Constantinople) sea trade was not structurally linked to the land economy of the empire by any relations other than those of a market economy. The danger of approaching ancient economic history with such assumptions has been pointed out often enough. The problem of the history of trade in the Roman empire is not only whether the state ever extended its control to all trade and shipping—M. Rougé has no trouble in showing that it did not, and in any case state control was a transitory phenomenon—but also the indirect effects of state interference on the "free" sector, and the vitality and characteristics of this remaining "free" economic activity.

ARBITER OF THE ANCIENT WORLD

ARNALDO MOMIGLIANO: *Terzo Contributo alla Storia degli Studi Classici e del Mondo Antico.* Vol. I: 533pp. Vol II: pp. 545-874. Rome: Storia e Letteratura. Distributed by Parker, Oxford. £9 15s.

The history of historiography offers no very close parallel to the publication of Professor Arnaldo Momigliano's *Contributi*. Scholars of comparable distinction have from time to time issued collections of their published articles on far more restricted fields; or, when their age is at least "vergens in senectutem", their earlier papers are collected, topic by topic, and published as *Kleine Schriften*.

The first volume of the *Contributi* came out in 1955. Since then at roughly five year intervals Professor Momigliano has gone round with a broom and swept up his occasional writings of the previous five years—unpublished lectures, articles in periodicals and even contributions to books, some of them with the printer's ink of the first publication hardly yet dry. In the present case the broom has brought out a number of articles which date back to the time when their author was in his twenties. These are thoughtfully segregated as "Alcuni saggi giovanili", a friendly and helpful gesture by one historiographer to another; for centuries hence the historian of the development of Professor Momigliano's historical thinking will be saved the research which the author himself has had to undertake, for instance, in tracing the "Saggi giovanili" of Benedetto Bacchini more than two and a half centuries ago.

What will be, will be; and successive volumes of similarly important *Contributi* can be anticipated for the quinquennia ahead. This being the happy case, two suggestions may be made. First there can be no excuse for deserting the normal practice of *Kleine Schriften* by which, in the case of papers already published, the original pagination is indicated. Not every scholar, not every library, will be the fortunate possessor of the *Contributi* and, as quotations from and references to Professor Momigliano's writings must be given by the pagination both of the *Contributi* and of the periodical or book in which an article first appeared, so far from being saved time, scholars will be forced to spend extra time whenever they wish to refer to what Professor Momigliano has written. Second, the volumes call for indices far more complete than the almost derisory index at the end of the present book.

Professor Momigliano is Ariel and Prospero in one—silent, entertaining, prodigiously erudite. He circles the globe with ease, whether in the present or in the past, understanding and speaking a vast number of languages. Of the articles here printed, some were *Vorarbeiten*, no doubt, for his Sather lectures of 1962 on "The classical foundations of modern historiography", others are *Vorarbeiten* for whatever big work on Historiography or the History of Scholarship he plans to write next. They are written, in the main, in English or in Italian, and their range is wide indeed.

Professor Momigliano's earliest concern is with the very beginnings of Rome—a number of papers of which by far the most important is "An Interim Report on the Origins of Rome", published in English in the *Journal of Roman Studies* in 1963 (and, in part, in Italian, in 1962). This is a masterly analysis of the different types of evidence available (ancient literary, linguistic, religious and archaeological), none of which can be disregarded. It was provoked by the first three volumes of *Early Rome* by E. Gjerstad, whose re-dating of the Foundation of Rome to the early sixth century B.C. and the end of the monarchy to about 450 Professor Momigliano rejects in favour of the traditional dates (753 and 509), even claiming that Gjerstad's archaeological evidence in fact strengthens the case for the earlier dating.

The "Saggi giovanili" are chiefly concerned with Greek history and Greek historical writing of the fourth century B.C. From the two move forward to the fifty years which the crabbed and erudite Timaeus spent in Athens at the end of the fourth and the beginning of the third centuries B.C., hateful himself and hating everything around him, and to the Chinese Ssu-ma Chien (about 100 B.C.), whose account of monetary inflation, it seems, should be studied by every historian of the Roman empire of the third century A.D.

At the approach to the modern world there is a very detailed account of the impact on Italian scholarship in the early eighteenth century made by the two Maurists from the Abbey of S. Germain des Prés, Mabillon and Montfaucon, and by Hendrik Henkemann, with an admirable account of Vico (" that Marxist *avant la lettre* "), working in a room with eight children, and naturally getting his references wrong. All that obsession, in his world of Roman "bestioni" and "eroi", with agrarian laws (Atalanta's apples, even, were agrarian laws)! How did he come to conceive of Servius Tullius's legislation and the Twelve Tables as agrarian bills? This is a question which even Professor Momigliano cannot answer.

In descriptions of nineteenth-century writing, there is a fascinating account of the Hungarian Jew G. G. Zerffi, commissioned to write a book on the Western Science of History in 1879 for translation into Japanese, a book which, it seems, devoted undue space to a description of the tribes of Israel. Of the 300 copies printed in English, the pages of the one in the British Museum were uncut until the moment when Professor Momigliano read it: the Japanese translation still awaits publication.

And so to the modern world: to discussion (in reviews and critical appreciations) of those Germans who, starting even before the Nazi years, deserted the pursuit of scholarly truth in favour of the fascination of proclaiming Aryanism: to the dilemmas which confronted Italian scholarship in the postwar period; to an admirable notice of that great scholar Plinio Fraccaro; to the effect on international scholarship of the pogroms of the 1930s and to a survey of the modern state of ancient historical studies in Europe and in America, so tightly compressed as to make history seem what it never is when Professor Momigliano is writing about it—a singularly dull subject.

PRIVATE TREASURES

ISTVÁN RÁCZ: *Antikes Erbe.* Meisterwerk aus Schweizer Sammlungen. Mit einer Einleitung von Karl Kerényi. Zurich: Orell Füssli.

Modern private collections of classical antiquities are often much richer than anyone would suspect. It must be assumed that collections outside Greece and Italy are being fed from secret and probably illegal sources through great public auction houses and through reputable dealers. But it remains that there are many wonderful works of ancient art which one would not expect to encounter outside a museum, yet which are in fact to be found in collections not necessarily well known even to most specialists. Several of these collections are in Switzerland and they are extremely exciting.

To present an excellent series of photographs from these collections even without much scholarly comment and with no details of provenance is a valuable service both to scholars and to the general public. The present collection is particularly strong in Attic vase painting, both black figure and red figure, but there are also bronzes, Cycladic figures and some extraordinary late Roman work. The photography by M. István Rácz is very fine, lucid and sober. If he is ever over-indulgent, it is in highlighting only some detail of what may be an interesting but is not an important work. The blocks are good, the collection is wonderful; the text is very short. M. Rácz furnishes a useful note on his photographic methods.

There are many of these beautiful monuments about which one longs to know more. The fragment of an early to mid-fifth-century Attic grave stele in the Käppeli collection and the sixth-century polychrome Etruscan head in the Schuster collection at Lausanne are not the most photogenic of the treasures in this book, but they merit the close attention of scholars. Some of the works are in public, not private, Swiss collections, and in these cases inventory numbers are given. But it would have been a service to refer (as at least in many cases must have been possible) to the published catalogues of sale. For certain works a reference should have been given to standard publications. It was unfair to superimpose a gratuitous puzzle about previous publications on the mystery of their origins.

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THE ROOTS OF ITALIAN SOCIALISM

ALDO ROMANO: *Storia del movimento socialista in Italia.* Volume I: L'unità italiana e la prima Internazionale 1861-1871. 575pp. L.6,000. Volume II: L'egemonia bakuninista e la rivolta libertaria 1871-1882. 694pp. L.7,000. Bari: Laterza.

The first edition of this book, the start of a general history of Italian socialism, appeared more than ten years ago. Additions have now been made to it to bring it abreast of recent literature on early socialist history stimulated by the centenary of the First International. This is one reason for treating it as a new book. A better one for doing more than simply noting its appearance is that the original edition went almost unnoticed. It deserves to be introduced to a far wider audience than it has hitherto enjoyed, for it is perhaps the most important book on this subject to appear since 1945.

It opens with the unification which left only Venetia and Rome outside the new state. This was enough to reveal within a few years the social and economic forces which were to shape socialism in the new Italy. Although the "birthday" of the Italian working-class movement is put in 1853 by Signor Romano, this date is less significant for his story than the conditions both revealed and created by unification. One of the most important was the dislocation of the coalition which had made the Risorgimento, and the emergence of a growing tension between its popular and bourgeois wings. The new state also embodied the domination of Piedmont and the gradual imposition of a capitalist structure which accentuated the pre-unification gap between north and south in wealth, culture and social maturity. Signor Romano writes with acuteness about this complex situation, stressing admirably the many and varied currents which shaped the whole process. They ranged from the well-intentioned monetary policies of the men of the Right to the fishing in troubled waters by clergy in the south still loyal to the house of Bourbon. The end of the first decade of unity revealed the result: the alienation of many Italians from the new regime, though not all for the same reasons.

The new discontents were crystallized by dissatisfied Risorgimento radicals (who at this stage still hoped for leadership from Mazzini or Garibaldi) and by the example and propaganda of the first International. To explain this, the horizon of Signor Romano's narrative widens: we are offered a European perspective, the foreground of which is occupied by the bustling, intriguing figure of Bakunin, soon grappling with Marx and Engels to control the Italian affiliations of the International. Only after the Paris Commune (the most important event in the history of Italian socialism in these decades, for it ended the influence of Mazzini) did the anarchist version of socialism triumph in Italy. This triumph is the subject of Signor Romano's second volume and it lasted for nearly a decade. It bore fruit in sporadic violence and insurrection which provoked harsh police repression but which was essentially sterile. With 1881 and the end of this phase of Italian socialism (beginning at last to turn towards moderation and Parliamentary action), the second volume closes.

Signor Romano's major contribution to new knowledge lies in his demonstration of the indigenous roots of Italian socialism. Partly for polemical reasons, partly for lack of documentation, the native contribution to the Italian movement had been undervalued. It used to be too readily assumed that popular discontent was only focused by the efforts of Bakunin. This book uncovers the native sources of the Italian socialist movement. The doctrinal guidance to be found in Cattaneo and Pisacane (whose letters Signor Romano edited before the war) is linked to the situation presented by the achievement of unity. In this way, both the later ascendancy of anarchism and the absorption of many of Mazzini's followers by socialism becomes more comprehensible.

This also entails a reassessment of Bakunin. The legend of his overwhelming importance in shaping Italian socialism is punctured here in two ways. In the first place, Signor Romano shows that in his early Italian acquaintance Bakunin was the pupil, not the teacher. Here Signor Romano, himself a Neapolitan, draws on his special knowledge of Naples to show how both the actualities of south Italian life and the decentralizing federal tradition (undermined by the Risorgimento) shaped Bakunin's action and thought. In the second place, his contribution to the Italian movement was nothing like so important as that of the Italian members of the International. This continued to be true, even after his "victory" over Marx. The burlesque episodes at the Villa Baronata and his rupture with Cafiero only dissipated the movement's strength and resources. Signor Romano's assessment of Bakunin, though sometimes harsh, and obscuring Bakunin's debt to Proudhon, is fundamentally convincing.

Signor Romano is at his best in the detailed documentation of personalities, currents and influences within the movement. On larger issues he is less convincing, perhaps because he is hampered by his wish to bear witness for Marx. The many good qualities of the analysis of Bakunin, for example, are marred by his anxiety to score off him on every count. Yet Bakunin's general ideas, though not very interesting nowadays, are sometimes more perceptive than Signor Romano allows. It may be true that the Italian peasants could not by themselves provide a revolutionary movement, but the incidence of rural crime and the subsequent history of Spain do something to justify Bakunin's optimism about rural populations. Moreover, since there has never been a successful revolution in a major industrial state and all the successful revolutions of this century have taken place in underdeveloped countries, Bakunin may be thought to have been more perceptive than allowed in this book.

This is connected with other weaknesses of approach. One obvious example is the disagreeable tone of the writing. Notoriously labour history invites polemic, but this book gives an impression of an author who would write irritably, even cantankerously, on almost any subject. This is not merely a matter of his brusqueness towards his professional colleagues, though he can be sharp enough with them ("mediocrissimo" is a passing comment on a respectable, if not exciting, American book). It shows, rather, in his tenacious refusal to offer charity or understanding to those whose political attitudes he disapproves of and a willingness to extend limitless comprehension to their opponents. An instance of such one-sidedness is the relegation of the shabby end of the first International to a footnote. Scores of pages are devoted to Bakunin's shortcomings and underhand methods; that they could ever have been provoked by the personal and doctrinal domineering of Marx and Engels is not allowed.

Signor Romano's repeated genuflexions towards Marx and Engels and reverence for Soviet historiography are also strange and irritating because historical materialism would appear to be inconsistent with the plentiful moralizing of this book. Perhaps this simply reveals that the foundations of his study, like those of many historical works are laid in philosophical incoherence. Certainly it seems odd that people should be criticized for failing to transcend the circumstances of time and place which happen to be people whom Signor Romano deplores, though at times, indeed, to protest that to be trying to work his way out of the Left by shouting its slogans more loudly than the earlier members.

Fortunately, there is much learning in these 1,200 pages. The theoretical shortcomings do not reduce their value. Its is a remarkably exhaustive and detailed study which has thrown up much fresh material used here for the first time. Some of the copious documentation is unselective; with Signor Romano's prolixity, such an imbalance could lead straight to a Congolese situation. book needlessly long. The prose is too lavish; a phrase is quoted if a sentence is sufficient, a paragraph is more welcome than a page, and even a paragraph will never be used if a document appeals to him. This is sometimes page after page of newspaper articles which should appear in a volume of documents anywhere. Yet these points do not detract from a favourable judgment on the book as a whole: this learning makes it of outstanding importance in the historiography of the subject. We must hope that an Italian publisher will feel attracted by the idea of a translation. A revised version would be acceptable if it would have to have the whole bibliography which the Italian edition lacks. It is ridiculous that a distinguished house as Laterza should publish these two volumes with out-of-the-way references so poorly tailed in their information, and at least an index of proper names in each volume. Their value would have been doubled alone.

DIRT IS DISORDER

MARY DOUGLAS: *Purity and Danger.* An Analysis of Concepts of Pollution and Taboo. 188pp. Routledge and Kegan Paul. 25s.

Gaston Bachelard opens one of his books with the paradoxical encouragement that the reader who gets to the end of it will have added nothing to his stock of knowledge. Dr. Mary Douglas will surely take the comparison as the compliment it is intended to be, when it is reported that the most responsive readers of her own book are likely to find themselves in a similar position. She writes in a distinguished scholarly tradition which may be traced from the *Année sociologique* school to the late Dr. Franz Steiner, and those who have studied the ideas of Durkheim, Mauss, Hubert, Van Gennep and their congeners will feel that they are in a familiar intellectual ambience. The average social anthropologist will feel at home also with most of the sources used, and will probably gain little in the way of substantive knowledge.

What Dr. Douglas offers instead is a reflective essay which constantly stimulates thought and redirects it to topics of fundamental importance. She writes, moreover, in a direct and engaging style, clear and unpretentious, characterized by a taste for metaphor ("outsiders hurl bits of bone . . . at weak points in the social structure"), an ironic wit ("once Frazer had said that the interesting question in comparative religion hinged on false beliefs in magical efficacy, British anthropologists' heads remained dutifully bowed over this perplexing question"), the aphoristic ("Where there is dirt there is system"), and Hocartian provocation ("Money is only an extreme and specialized type of ritual"). The result is a singular and valuable investigation.

The author approaches pollution and taboo, matters which seem at first alien to our own lives, through the common notion of dirt. "Dirt is essentially disorder", and the reaction to dirt is "continuous with other reactions to ambiguity or anomaly". When we avoid dirt, or eliminate it, we are not making a negative movement but exerting a positive effort to organize the environment in relation to some ideal. There is nothing fearful or unreasoning in our dirt-avoidance: it is a creative movement, an attempt to make unity of experience. In the same way, Dr. Douglas contends, "rituals of purity and impurity create unity in experience". That is, they give symbolic effect to classifications which constitute the universe. Our ideas of dirt, she maintains, also express symbolic systems, and "the difference between pollution behaviour in one part of the world and another is only a matter of detail". The argument thus has to do not with primitive societies alone but with the ordering of human experience, and it is this which makes the book of general interest and value.

Dr. Douglas presents as her first and typical example the difficult case of the abominations of Leviticus. She argues convincingly that for the Hebrews holiness is exemplified by completeness; it requires that individuals shall conform to the class to which they belong, and that different classes of things shall not be confused. "The underlying principle of cleanness in animals is that they shall conform fully to their class", and the unclean animals of Leviticus are simply those which are not equipped for the right kind of locomotion in their proper elements; they are imperfect members of their respective classes, and confound the general scheme of the world. They are thus contrary to holiness, and contact with them is a pollution which disbars from approaching the Temple.

After this brilliant analysis the author devotes the remainder of her discursive and ingenious work to the examination of the social conditions in which ideas of purity and pollution are elaborated and expressed, concentrating throughout on the problems connected with ideological and symbolic boundaries. She is notably effective in her discussion of the symbolism of the human body, decisively refuting the ideas of Bruno Bettelheim and Norman Brown, and other psychoanalytical interpretations of primitive cultures. One of her conclusions is that "If anal eroticism is seen as the compliment it is intended to be, when it is reported that the most responsive readers of her own book are likely to find themselves in a similar position. She writes in a distinguished scholarly tradition which may be traced from the *Année sociologique* school to the late Dr. Franz Steiner, and those who have studied the ideas of Durkheim, Mauss, Hubert, Van Gennep and their congeners will feel that they are in a familiar intellectual ambience. The average social anthropologist will feel at home also with most of the sources used, and will probably gain little in the way of substantive knowledge.

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On these issues Dr. Douglas is particularly interesting, but if "the body is a model which can stand for any bounded system" it is surely only prudent to begin an analysis with what is known about how individuals actually regard their bodies, and reference could profitably have been made to Paul Schilder's *The Image and Appearance of the Human Body.* In this connexion, too, it is rather odd that Dr. Douglas, who recurrently emphasizes the relevance of "dirt" and the symbolism of bodily refuse, should nowhere mention the derivation of the word from ON *drit,* which meant precisely "excrement" (cf. MDu *dreet,* fart). More fundamentally, and in the same critical vein, a more scholarly survey of past work on classification and ideas of the liminal, tracing an intellectual genealogy and thus establishing a base for further speculation, would seem to have been called for. Hubert and Mauss on sacrifice, Durkheim and Mauss on primitive classification (an extraordinary omission, this), and Hertz on death were all centrally concerned with Dr. Douglas's "external boundaries" and "internal lines"; Van Gennep deserves far more attention than a mere couple of brief references; Hocart's chapter on "Purity and Pollution" might at least have been mentioned, and it was he (preceding Dr. Douglas by thirty-six years) who observed that we should never understand ritual, kinship, and many other subjects apart from ideas on breast milk, spittle, semen, &c.

Against such a theoretical setting, furthermore, it would have become plainer that epistemology and psychology need to be called upon to help explain just *why* "margins and unstructured areas" are treated (and felt?) as dangerous. Dr. Douglas's argument simply assumes this quality as a prime datum, whereas it is an ultimate problem to which various approaches have been made and which still demands a decisive examination.

Finally, although Dr. Douglas's unconventional style of exposition is agreeable, a little more respect for the useful niceties of scholarly convention would have been welcome, and it is hard to see why either she or her publishers should ever have marred a clever book by such a constant and irritating slovenliness about names and references.

In the end, however, it is a tribute to Dr. Douglas's essential erudition and powers of stimulation that such scholarly lacunae and blemishes do not much affect the conclusion that this is a remarkable book which shows (as Professor Alasdair MacIntyre has written) how social anthropology has become "a fundamental intellectual discipline". It is an excellent introduction to that discipline, and makes a particularly refreshing change, from didacticism to thought, when compared with the banality of the textbooks. Dr. Douglas venturesomely offers "a personal view, controversial and often premature"; her book sparkles with intellectual life, and is characterized by an acute sense of problem, proliferation of ideas, and a genuine concern to understand. Right or wrong, sound or idiosyncratic, it presents the rare and exciting spectacle of a mind at work.

MAKING FRIENDS AND INFLUENCING PEOPLE

MARÍA DOLORES GÓMEZ MOLLEDA: *Los reformadores de la España contemporánea.* Prologue by Vicente Palacio Atard. 522pp. Madrid: Escuela de Historia Moderna. Distributed by Dolphin Book Co., Oxford. £2 17s. 6d.

One of the most curious episodes in the intellectual history of Europe is the influence in Spain of an obscure German philosopher—Karl Krause (1781-1832). From his doctrines sprang three generations of Spaniards who sought a profound transformation of traditional society, a transformation which should make Spain a progressive, tolerant, modern nation that would be a proper part of Europe. It is the contention of Srta. Gómez Molleda that this renovating current, from the Revolution of 1868 until his death in 1915, flowed from one man—Francisco Giner—and was channelled by the institutions he inspired: among them the Institute of Free Education, and the Committee for Furtherance of Studies and the Students' Residence in Madrid.

Why was Krausism so influential? As a philosophical system it was second-rate if not nonsensical. Its appeal was ethical not intellectual; Giner's disciples could reject its intellectual structure and yet remain faithful to its ethical purpose: the production of a "new man": serious, informed, European in culture, who would act as a ferment in a corrupt, superficial, traditionally "Spanish" society.

Srta. Gómez is obsessed in proving that the "reformers" were committed to an anti-Catholic vision of Spain. They were not anti-religious as such: Giner distrusted atheists, shunned "scientific" positivists and abhorred popular anticlericalism: he was the prophet of a new religion of humanity—some synthesis which, woolly, though it might be, still had no place for the Catholic Church.

To Giner and the Krausists the Catholic Church was a human institution whose role corresponded to a certain stage of development. Now it was "dead" and its opposition to intellectual progress was deduced from an interpretation of Spanish history which had been the standard equipment, in content but not in tone, of every Spanish radical since 1812. But it is not the denial of the glories of Spain as the hammer of heretics, from the Inquisition, to the Council of Trent, which disturbs Srta. Gómez: it is the refusal of kindly critics of Giner and his followers to face his essential anti-Catholicism.

The men of the Institute were not potential liberal Catholics in a society where liberal Catholicism was inconceivable. Nor should we be deceived by stratagems: frontal attack, as Giner recognized, was unprofitable—the classic error of Spanish radicalism. That Giner preached toleration for all in the name of religious "neutrality" is to Srta. Gómez a tactical device although she recognizes the essential gentleness—indeed gentlemanliness, for Giner admired England—of his nature. In practice neutrality and "freedom of the chair" meant pushing his followers into professorships or positions of influence in the educational administration at the expense of traditional Catholics.

In the task of transforming a resistant society, traditionalist and closed, Giner was the master of a gradualism that worked by gaining friends and influencing influential people. Society could not be modernized by political action, for which Giner had a profound contempt; the disciples of the prophet, the "new men" must go out and work through personal conversion. He mounted a campaign to capture provincial chairs for his followers; it failed. After 1900 he concentrated more realistically on the educationists and intellectuals of Madrid and on liberal Ministers of Education in particular. Even so the pace was too slow for his younger followers: "new men" could not transform society but society, via its political institutions, must produce new men.

Srta. Gómez emphasizes the weaknesses of Giner's concept of transformation through a moral and intellectual elite and it was this elitist conception which lay behind one of the most remarkable creations of Giner and his group: the Students' Residence so long presided over by Alberto Jiménez, where personal contact of teacher and taught in a residential, tutorial system was fostered. This was too expensive a way to reform society: yet the halls of residence of the University City of Madrid represented, to the purista of the Giner tradition, an "American" concept.

The reformers preferred quality to quantity. A very few students and a fateful of professors, with [illegible] educational system based on memorizing of lectures, was a well-worn Spanish expression [illegible]

Not many who have thought of the problems of transforming a traditional society would take this view, but not many of the societies that modern reformers tackle were as intellectually prepared to resist change as was the Spain which Giner sought to transform. The weakness of Srta. Gómez's work is her failure to portray the determination of right-wing Catholics to resist *any* modification of the privileged position the church enjoyed. It was this resistance which led Giner to believe that gradualism and the slow penetration of men of quality was the only tactic for change.

Srta. Gómez possibly overestimates the influence of these men of quality; they presented a style of life, an intellectual attitude as a programme in itself; their anti-Catholicism was not unique though it was the most respectable representative of a long tradition. Their only direct influence was on the educational policies of the liberals after 1900; but even without the Institute the policies would have been much the same. The influence of an intellectual and moral style—the two were closely connected—is difficult to assess. Would Unamuno or Ortega or Ramaniones have been vastly different had they never met Giner? Some contemporary politicians were "influenced" by their contact with Giner. Melquiades Alvarez and his reformist Republicans for instance; but they were also influenced by historic Republicanism and European politics, particularly French politics. Even less did Giner influence the parties who were to dominate the Republic of 1931. Julian Besteiro, a socialist, distinguished and remote, looked like a man of the Institute; but his mind was formed by Hegel and Marx, not by Krause.

Giner dominates this book, which ends with his death; his influence was; on those with whom he came into contact, quite extraordinary. Krausist morals were Protestant in tone: washing regularly, outdoor walks, football and the code of an English public school gentleman were combined with philosophical vagueness of a high order. Unamuno and many others had no time for Giner's ideas; but his personal example and his

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INSTANT DEMOCRACY FOR STONE AGE MEN

S. K. FISK (Editor): *New Guinea on the Threshold.* 290pp. Longmans and Australian National University Press. 37s. 6d.

DEMAR WHITE: *Parliament of a Thousand Tribes.* A Study of New Guinea. 256pp. Heinemann. 36s.

Nine full-scale general books in three years is an enthusiastic rate of progression in the recording of any country's past and the prognostication of its future. From 1964 this has been the weight of attention lavished on New Guinea-Papua, and it is a measure of the writable depths of the subject that the contribution and standard of the latest two indicate no staleness in the flavour, no diminishing in the focus.

The work edited by Mr. E. K. Fisk, *New Guinea on the Threshold,* is the most intense of all nine, if not the most comfortably readable. It is an examination sponsored by the Australian National University, which has fast establishing in Canberra the reputation of being the currently most important authority on Pacific affairs. The University's Research School of Pacific Studies under the direction of Sir John Crawford, the Vice-Chancellor designate, is producing first-rate, original material, and *New Guinea on the Threshold,* to which he contributes the foreword, falls into this category.

From the Palaeolithic era to a Parliamentary system in an instant and, if that were not enough, production also into independence, is the acme of New Guinea's problem: the process and the portents are analysed from the social, economic and political angles by eleven Australian specialists.

Sir John Crawford explains the recent prominence given to New Guinea, the largest territory outside the Communist world not governing itself (Mr. White calls it "the last wilderness left on earth"):

It includes some of the most recently contacted primitive races known to mankind. It is still possible, in some areas, for anthropologists to study stone-age man living virtually undisturbed in his natural stone-age environment. And the primitive economic systems the range of languages and the social and political fragmentation so prevalent in the Territory, and it is not surprising to find a bewildering but fascinating range of problems. Many of these problems are as yet little understood by more than a few, but they have begun to capture the interest and attention of many people in many countries throughout the modern world.

Exceptionally interesting chapters are provided by Dr. Norma McArthur on demography, by Professor O. H. K. Spate on education, by Dr. S. A. Wurm on languages, by Dr. Marie Reay on the role of women and by Dr. D. G. Bettison on race relations. It is probable that no territories in the world pose more difficulties in the way of a census than do New Guinea and Papua: Dr. McArthur describes them entertainingly.

Professor Spate summarizes the education problem:

The expansion of education is certainly one of the gravest issues confronting New Guinea today, ranking with those of economic viability and political stability; and of course all three are closely bound together. It must be admitted that when the degree of political responsibility already attained is put alongside the degree of indigenous intellectual advancement (in modern terms), the discrepancy is alarming; on the one hand, an elected majority in the House of Assembly; on the other, a dozen *under*-graduates and only some scores, hardly hundreds, in a population of two millions, who have even completed a full secondary course. Unredressed, such an imbalance could lead straight to a Congolese situation.

The problem the New Guinea languages compose may well prove to be an insuperable obstacle to development in any form we understand. Most of the 750 of them in the islands are either not known at all or, at best, only in the scantiest degree. Many of them lack numerals mounting any higher than ten. Little English is known. Pidgin stands the best chance of being the *lingua franca* but it has to overcome the prejudice of puritanical Europeans; if it fails, Dr. Wurm argues that it would be more realistic for the Territories to make another New Guinea language the official one rather than English which is too dissimilar and difficult for Melanesians to learn.

Dr. Reay expands the tenable case that in the Papuan-New Guinea matrilineal society it is worth concentrating on transforming the women, carriers of firewood, vegetables and pigs, into carriers of culture also.

In a work which illustrates the technical skill and devotion Australia has given and is giving the Territories, it is saddening to see confirmed in Dr. Bettison's chapter how shaky and tenuous the social contact sometimes is between the races, markedly so in Rabaul, New Guinea's capital. It is a pity that when the Colonial Empire closed down experienced British Colonial Service administrators were not able to transfer to New Guinea to augment the intrepid, if perhaps at times less imaginative, Australian leadership. This would have been consistent with the early examples of Sir William Macgregor and Sir George le Hunte and would surely have strengthened Sir Hubert Murray's methods. As it is, a modern weakness has been that Government and commercial officials have been on contracts much too short-term to encourage them to take a familiar, affectionate interest in the people.

New Guinea on the Threshold should offer material for valuable reflection by the Australian authorities at a crucial stage in the Territories' development.

Mr. White's *Parliament of a Thousand Tribes* is more like other recent books in its method of study than is Mr. Fisk's work. But in its conclusions it is radically different from all others.

In recent notices in this journal of works on New Guinea by Keith Willey and Sir Grenfell Price, the reviewer gave as his opinion that it would be little short of an ethnic calamity if the new Indonesian Empire in the western half of New Guinea should be extended to the eastern moiety at present administered by the United Nations and Australia. He was concurring in the general judgment of Mr. Willey and Sir Grenfell Price and almost all writers commenting on the Indonesian invasion, anticipated and actual.

Mr. White is now the first to make the serious prediction that the eastern half will attach itself culturally and politically to its Indonesian neighbours. He makes the suggestion fully conscious of the unpopularity of this view outside Indonesia and its allies and totally sure that there is no ethnic or temperamental affinity for such an attachment. He does so also while admitting that Indonesia has no moral, legal or ethnic claim even for the western half it has acquired by power politics alone. His belief has two bases: first, the eastern half could go Indonesian because the western half seems to have accepted with equanimity such a takeover; second, there is even less rapport between the eastern half and its present administrators than there would be between Indonesians and Melanesian-Papuans: "While it is true that mutual respect, trust and friendship exist between individuals, the white minority and the brown majority live in emotionally uneasy symbiosis". This is the same point unfortunately as Dr. Bettison's and is disturbing for white *amour-propre.*

Of course, this fissure does not immediately arise. There is an intermediate step: although there has only just come into being a Parliament for the three million people of a thousand tribes, 750 dialects and still an artefact culture—Instant Democracy Mr. White calls it—he believes that it will not be long before independence from Australia and the United Nations is asked for, and then as soon as gained given up again. This is the most pessimistic work on the future of New Guinea, at least from the Australian angle. The more contact the tribes have with Europeans the more they tend to resent them, and the only reason the white administration is still there is because the tribes have been too disorganized to set about its removal—these are assertions not necessarily to be accepted but certainly to be thought about and, if accepted as true, to be deeply lamented.

Mr. White's work eschews personality and colourful background. It advises against generalization on so massive a group of islands, reminding us that its proliferation of tribes ranges from pale brown to blue-black, from the very tall to the pygmy, from the brachycephalic to the dolicocephalic—"at the extreme of differences one New Guinea tribesman can be as unlike another as an Eskimo is unlike a Hottentot or a Laplander unlike a Sicilian". In his anthropological analysis he is cautious, in his political inferences somewhat less so. *Parliament of a Thousand Tribes* remains a challenging, sobering study, coherently expressed, if perhaps thinly argued in its rather startling political panacea, and backed up by a useful bibliography.

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TREASURE ISLANDS

HUGH EDWARDS: *Islands of Angry Ghosts.* 207pp. Hodder and Stoughton. 30s.

The Dutch East Indiaman, Batavia, struck a reef in the Abrolhos group, off what is now Western Australia, just before dawn on a June morning in 1629. Two days later the commander, Francesco Pelsaert, sailed to Batavia for help in the ship's yawl. He got back to the wreck in the yacht Saardam three months later to find that a mutiny had taken place in his absence. A group of some twenty malcontents, led by the second ranking officer on the expedition, Jeronimous Cornieltz, had murdered 125 of the survivors, including twelve women and seven children. Five girls survived by becoming concubines to the mutineers.

Cornieltz and his men nearly captured the Saardam but failed because a group of loyal soldiers was able to warn Pelsaert in time. The mutineers surrendered. Pelsaert tried and hanged seven of them, including Cornieltz. Two others were marooned on the Australian mainland. The rest were tried on the Saardam's return to Java for rape, robbery and piracy. Three were sentenced to exile. The others were savagely punished by breaking on the wheel, garrotting and branding. Two, under twenty, witnessed the executions and then drew lots to see which would die, with the winner going free.

The mutiny had curious aspects. Jeronimous Cornieltz was a follower of Torrentius van der Beeke, an Amsterdam painter famous for his still-life, who was suspected to have been a leader of the Adamites, a sect which preached the communality of women and other heresies repugnant to the Calvinist morality of the times. The captain of the ship, Arian Jacobz, was involved in the plot as well, and the inquiry disclosed that the conspiracy had begun long before the Batavia piled up in the Abrolhos.

Pelsaert had done a tour of duty at the Mogul court in Agra, and had advised the company that fabulous presents to court personalities were a relatively cheap form of advertising. Among the valuables destined for the Mogul court and rescued from the wreck was the Rubens vase, a marvellous cup cut from a single agate by a Byzantine craftsman and a great cameo of late Roman origin which inspired a drawing by Rubens, now on display in The Hague.

The wreck of the Batavia was discovered in 1963 by a cray fisherman named David Johnson, on Morning Reef, in the Abrolhos group. (Skeletons of murdered men were found on nearby islands.) Subsequently the wreck and the islands were explored by an expedition which was largely organized and jointly led by the author of the book under review, Hugh Edwards. Cannon, coins and hundreds of other objects were raised from the wreck. One of the most important results of the expedition, and of Mr. Edwards's other work, is that the Western Australian Museum has been granted title to the area's historical shipwrecks, and the government has provided for a curator of nautical and colonial history who will be expected to coordinate underwater excavations of the six pre-colonial wrecks found so far in Western Australia. This is a step which has not been taken either in Britain, where the law allows individual entrepreneurs to purchase wrecks and exploit them for their personal profit, or in the United States, where the state of Florida, for example, forces its only appointed marine archaeologist to work in the wake of commercial treasure hunting concessions purchased from the state.

Mr. Edwards has attempted to tell the whole story of the Batavia, with partial success. The first half of his book is an account of the wreck and the mutiny, based on Pelsaert's very complete journals. These were first published soon after the wreck in a Dutch paraphrase, *Ongeluckige Voyage Van't Schip Batavia.* The journals have recently been translated into English by E. D. Drok, and included in Henrietta Drake Brockman's fine historical account of the wreck, *Voyage to Disaster.* Unfortunately Mr. Edwards has tried to combine Pelsaert's original seventeenth-century prose with a breathless "You are there" television style in which descriptions are not improved by the use of capitals to depict action, as in CRASH BUMP RUMBLE GRIND. The result is that Mr. Edwards's description becomes somewhat confusing: his paraphrase is more difficult to read than Drok's translation of the original.

But when Mr. Edwards comes to his own work on the wreck, and the adventures of his team in the Abrolhos Islands, he is always interesting and often exciting. The book, for all its defects, is an essential addition to the literature of the Batavia wreck.

BIRD ISLANDS

FRANKLIN RUSSELL: *The Secret Islands.* 238pp. Hodder and Stoughton. 25s.

The Secret Islands is an unusual book about an unusual summer holiday. Mr. Russell enjoys an affliction for which he says Lawrence Durrell has coined a word. He is an islomaniac, a New Zealander, one who having been born on an island and left it to become a mainlander, feels himself drawn back to islands—beautiful or barren, large or small, near or distant. After fifteen years of growing malaise he left New York and drove north to the still primitive fishing communities of eastern Newfoundland, whose coast is studded with islands, most of them no more than small, sparsely covered rocks in a bleak northern sea. There he knew would be birds innumerable; there he would find himself again, among men who made a scant living among islands for which they had the same obsession as his. "I just don't feel right till I got this island underfoot", said one, and another "I wish I was landing on her for the *first* time".

Men have withdrawn from most of the islands Mr. Russell managed to land on; they are possessed by migrant seabirds and he was there to observe professionally what they did. There is nothing clinical about his observations. In chapter after chapter he records an event in which he, the intruder, was emotionally involved in what was going on. He was lucky to arrive on Hay Island when the eider duck were making their annual run to the sea with their young under attack from the gull patrol. At first he was only a blunderer among a straggling seaward procession. Then he saw the gulls and threw himself into what he calls "a mathematical experiment in survival".

The equation was simple. Any duckling, on land or water, who lagged more than five or six inches from his fellows, was killed immediately. The gulls twisted down, beaks agape and paddle feet lowered, struck stone or water, and rebounded buoyantly with their quarry. The ducks were unconcerned at the loss of the ducklings and did not even flinch as the gulls came down. Their presence was apparently anticipated, an historic fact of the sea-run. Even when gulls struck so close to the family group that their outflung wings swept the air above the ducks' heads, they provoked no threatening move, no quack of fear or rage. The ducks kept leading their broods, erect-necked and watchful, towards the haven of the water.

The islands change and so do the bird species, but always he is there, mostly alone among the massed wings, refreshing himself at the assault of the blind forces that control them. The climax is at Gull Island, honeycombed with burrows of the petrel. There the night is haunted by two cries, one rising from the waiting nests, one falling from the air as the food gatherers fly in after dark and are away again before dawn, thus defeating the gulls.

On the mainland it was different. He slipped into easy companionship with the fishermen, tough, prodigiously capable old characters like Uncle Benny, who took him to the islands and told him what life was like there in the old days. Poised on the edge of the twentieth century, they are content to know they will never enter it. Mr. Russell has more tragic news of their children. He found them untouchable, wilder than the sea birds he battled with, often stunted by inbreeding, disease and illiteracy.

Fiction (*continued*)

AN AMERICAN IN GREENELAND

ISAAC ROSENFELD: *Alpha and Omega.* 279pp. MacGibbon and Kee. 30s.

ROLF SCHNEIDER: *Bridges and Bars.* Translated by Michael Bullock. 189pp. Cape. 25s.

Introduction 3. Stories by New Writers. Rachel Bush, Christopher Hampton, Michael Hoyland, Watkins, John Wheway. 253pp. Faber and Faber. 25s.

Alpha and Omega collects stories written by the late Isaac Rosenfeld between 1941 and his death in 1956. It is not a very satisfactory collection, but presents an interesting example of the development of a representative American writer in the mid-twentieth century.

The stories from the early 1940s are set in a grimy world of spiritual and emotional failure: an American extension of Greeneland. But, lacking Greene's moral concerns, they lack real edge. The failed-writer-turned-janitor is not a figure whose social setting has the significance and interest that might justify an old-style naturalist treatment, and boredom is the only response evoked by the earlier stories in the book, except for "The Colony", an interesting speculation on the probable fate of a quasi-Indian nationalist movement should its Gandhi die before independence seems possible.

Gradually Rosenfeld leaves realism for fable and parable. Failure and woe still tend to be central to his vision: the prophets of "The New Egypt" are worshipfully walled up in a great pyramid: "An Experiment with Tropical Fish" shows lightly, in a parody of scientific observation that religious authoritarianism is the only alternative to detached scientific optimism: on the other hand, the parable "The Cyclist" makes claims for the elevating powers of the imagination: "We travel in it as high as we can, and there are vehicles, whatever our art, that take us there."

The last four stories seem the best in the book, though this may only be because we are not yet far enough from Jewish New York of the 1950s to find these as mannered as their predecessors. But "King Solomon" is well imagined, and "Coney Island Revisited" nicely Gothicizes nostalgia for urban adolescent sexuality.

The seven stories in *Bridges and Bars* each pluck at an exposed nerve of German and European intellectual life. Anti-Semitism, organization man, final war, fashion-changes, the fantasy action lives of exiled intellectuals, and love poisoned by political suspicion; these subjects are adroitly handled by Rolf Schneider for effects which are now tragic, now wryly humorous, but always humane and disturbing.

Herr Schneider's skill in tripping up the reader is perhaps best instanced in "Metamorphoses", whose opening invites an angry rejection of so direct a plagiarism from Kafka (with whom the blurb misleadingly compares it), but which develops into a very unKafkaesque parable of changing commercial fashions, quietly (though explicitly) indicting Kafkaism among the intellectual literary fashions which are likely to recognize themselves.

Modern German literature is far from suggesting that the young man generation is unconcerned with the past. In "The Bridges" Schneider is both stinging in his observation of the quietism that calmly reduces Jews to eating forbidden sexual objects, and tender in his awareness that the quietist shares the victims of his passive courage a helpless humanity. "The Will Flow On", a sympathetic but uncritical study of German refugees' reactions to the Civil War, is perhaps the weakest in the book. Herr Schneider's impressive voice.

Introduction 3 invites us to consider five new writers, of whom the best, on this showing, is Michael Hopkins; he combines loving observation with brief moments of self-discovery in John Wheway's long story "Eden", and Rachel Bush's observation of the suburban and arty, also earns honourable mention.

A PLACE FOR EVERYTHING

MARY LAVIN: *In the Middle of the Fields.* 215pp. Constable. 25s.

GEORGE MACKAY BROWN: *A Calendar of Love.* 156pp. Hogarth Press. 18s.

CARADOC EVANS: *My People.* 155pp. Dennis Dobson. 18s.

D. E. CHARLWOOD: *An Afternoon of Time.* 174pp. Angus and Robertson. 18s.

Mary Lavin's new volume of short stories is the product of a mature and skilled writer. Her rural Ireland is neither folksy nor quaint; simply, it is a background which she accords due respect.

Miss Lavin might well be cited as proof that there is such a thing as an "essentially feminine writer". Men in her stories may be respected, adored, mothered, despised, hated; but neither the heroines nor the narrative voice ever see them as simple equals. There is always something a little bit aloof, a little remote and mysterious about men in Miss Lavin's eyes, whether they be employers, lovers, or casual acquaintances making unexpected passes. The style is limpid and unhurried, the whole effect quietly impressive.

George Mackay Brown's first volume of stories is a far more conventional piece of twentieth-century Celtic writing. He plays up the Orkneys as a strange and remote community, setting its present as a surviving peasant community (with fishing and the Kirk counterpointing wenching and drinking) against its past, comprising fierce soulful Vikings, remote saints, and saintly sinners. At his best he can produce pleasant light character sketches, or acceptable Quiller-Couch-ish fables. At his worst, in "The Storm Watchers", a play for voices, he crosses *Riders to the Sea* with *Our Town.* Some of his literary echoes—a twentieth-century gravedigger with his Yorick; a sixteenth-century priest anticipating Donne's nineteenth Elegy—are unhappy. But his bold, clean narrative line is a strength and there are enjoyable incidentals.

Caradoc Evans's newly reissued *My People,* by contrast, remains an example of the right way to use the remoteness of an exotic peasant community. Evans's Wales was a fabulous Hell. These gritty stories, economically delivered in hellfire narrative and literally in Welsh dialogue, exploit their subject with barely a pretence of art. Chapel-going Wales emerges as a hypocritical human evil; if the author chose to decide in 1915 that it fitted, a sour smile is the response one can envisage Evans making made.

An Afternoon in Time is a more straightforward. D. E. Charlwood's attitude to his Australian community is that of a man who knows the original. Place is described with many aspects a newcomer would miss, and the fact that the first squatters are interesting stems from city dwellers, who have presented over-insistently, lost sight of. World war and radio in the last story of the book it is difficult to imagine such an impinging on the world of the other three writers.

AUSTRALIAN PRIMITIVES

JAMES HACKSTON: *Father Clears Out.* 208pp. Angus and Robertson. 22s. 6d.

Henry Lawson's Best Stories. Chosen by Cecil Mann. 273pp. Angus and Robertson. 37s. 6d.

COLIN RODERICK: *Henry Lawson.* Poet and Short Story Writer. 70pp. Angus and Robertson.

The Australian James Hackston is in his late seventies. He has had three careers: as a young man he was a cartoonist and book-illustrator, his best-known work being the designs he provided for C. J. Dennis's *Sentimental Bloke*; twenty years later he began to write short stories for the Sydney weekly, *The Bulletin*; later still he turned out a huge amount of light verse, also for *The Bulletin.*

In his preface to this collection of James Hackston's stories, the Australian poet and editor Douglas Stewart appears to take him seriously as a major talent. But, in fairness, the prospective reader should be warned that unless he has a really close interest in Australasia, he will find these tales rather poor stuff. Although Australian writing has well and truly come of age, there still exists a substratum of journalese which, because its subject-matter is the fast disappearing outback, enlists the sympathies of those local critics—and in Australia they are many—who demand of Australian literature that it be Australian rather than literature.

James Hackston's coy little yarns were neatly tailored for the popular weekly in which they were first published; but to read them as a collection, even to read more than one at a sitting, is to realize the paucity of the material.

Henry Lawson's Best Stories have been chosen by Cecil Mann, and well-chosen in that the best of Lawson really is to be found here (though there is much too which is mediocre). Even in the best, however, Lawson's vein of sentimental quaintness makes rather sickly reading nowadays. It is a pity that Australian criticism has chosen to select Lawson as the turn-of-the-century writer to be most admired. His characters were second-hand and their feelings were second-rate. And his actual writing is dismal. Lawson at his best was a small-scale entertainer; as a literary artist he hardly begins to exist.

An entirely different viewpoint is proffered by Colin Roderick's slim volume, which is based on lectures given by the author at Queensland University. In addition to proving, by its very existence, that Lawson is still academically respectable in Australia, Mr. Roderick's book stolidly champions his cause, even attempting to make out a case for the verse which the majority of pro-Lawson critics find it tactful to ignore. Mr. Roderick finds the work of Lawson as powerful as that of Gogol. His book is an act of piety rather than a work of critic.

CRIMINUSCULE

DOLAN BIRKLEY: *The Night for Listening.* 246pp. 190pp. Robert Hale. 21s.

A not quite usual little book, a couple of California murders more or less solved by the ex-alcoholic writer in a state of development where he sees are perfect and no evil happy.

ELLIOT WEST: *The Night for Listening.* 246pp. 21s.

Seedy, of course, as so many spy stories are nowadays, but not better than the typical opening in immediately [illegible] lin might suggest. Darnell in order to achieve personal and runs into ever more ramifications of the only the heart, remaining which is odd because heart in his story.

BOOKS RECEIVED

[*The inclusion of a book in this list does not preclude its subsequent review*]

Aeronautics

GIBBS-SMITH, C. H. *Aeronautics. 1: Early Flying* up to the Reims Meeting. 21pp. 20 plates. H.M.S.O. 5s.

There is as much about balloons and airships as about heavier-than-air craft in this Science Museum booklet, but the account goes right back to the true beginnings and summarizes accurately the vital period of development up to 1909. The coloured plates make it an attractive production.

Agriculture

PHILLIPS, JOHN. *The Development of Agriculture and Forestry in the Tropics.* 221pp. Faber and Faber. £2 10s.

Professor Phillips has now produced a revised edition of his five-year-old study of tropical agriculture and forestry, based largely on a lifetime of experience in several parts of Africa. For development on the socio-economic side he sees the essentials as education, extension, cooperation, community development and credit. On the physical side the concept of a biotic community is vital in the tropics more than anywhere else, since conditions there are still relatively natural.

Arts and Crafts

A Short History of English Furniture. 100 plates plus 32 pages. H.M.S.O. for the Victoria and Albert Museum. 25s.

By making chattels acceptable in lieu of death duties, successive Chancellors of the Exchequer have given the collections of English decorative arts, and especially furniture, at the Victoria and Albert Museum a preeminence which they certainly did not hold thirty years ago. This has brought Ham House and its contents (the most important assemblage of baroque furniture in the world), Osterley Park, the Claude Roach bequest and numerous lesser benefactions to the Department of Woodwork. Compared with this private munificence and direct purchases have counted for little.

As though to celebrate the attainment of this ascendancy, the Museum has issued a handy *History of English Furniture* illustrated with 100 pieces selected from its own collections. Although the need for brevity (the introduction is only eighteen pages long) inevitably leads to occasional distortions of perspective, the book can be recommended as a far more reliable guide than most popular histories of the subject. The excellent annotated reproductions, which range from a thirteenth-century chip-carved chest to William Burgess's painted gothic furniture of 1880, all illustrate pieces of unimpeachable authenticity and therefore provide a splendid series of visual touchstones for the student and collector.

NEWMAN, THELMA R. *Wax as Art Form.* 318pp. Thomas Yoseloff. Distributed by W. H. Allen. £5 5s.

Take 1lb. beeswax, 1lb. lard, ½ pint of linseed oil, and 2lb. of flour—this is not Beachcomber's version of a Mrs. Beeton recipe, but the author's proved formula for wax-piece moulds. Mrs Newman (Director of Arts, Union Township Schools, New Jersey) has, we are assured—worked in most art forms known to mankind" and her survey of the world of wax certainly shows a sound knowledge of the techniques involved in its use hot or cold whether for paintings, as a resist in print-making and batik work, or as an adhesive for stained-glass windows and mosaics. The many and unhackneyed illustrations range from the wax walls and paintings of Herculaneum to the work of the most modern of modelers.

Biography and Memoirs

LEWIS, J. H. *Berlioz.* (The Master Musicians). 243pp. Dent. 21s.

Elliot's critical biography, first published in 1938 is praised for its judicious appreciation of the composer and its recognition of him as something of an old man out among the partisan attitudes pro and anti then prevailing. To this fourth edition, in itself a tribute to the value of the book, the author has prefaced an extended note in which he quite rightly defends his critical stance, while describing the changes in our musical life which have made performances of his music more frequent and the consequential increase of knowledge of it. There is still a certain amount of *parti pris* in writings about Berlioz, as though he had only just been discovered, but Mr. Elliot's rare combination of sympathy with judgment is sufficient justification for the continued currency of his excellent book.

LINDSAY, I. MURRAY. *Sailor in Steam.* 147pp. Angus and Robertson. 25s.

Mr. Lindsay, a Scot now living in Australia, writes of his career at sea, travelling mainly between India, the Far East and Australia. It is a simple, undramatic tale, but told pleasantly and with a slightly old-fashioned charm.

SPENCER, MARGARET. *Doctor's Wife in Rubaal.* 191pp. Robert Hale. 21s.

With *Doctor's Wife in New Guinea* and *Doctor's Wife in Papua* behind her Mrs. Spencer continues her saga of life in the territory. She writes knowledgeably about the people and their customs, about malaria control and much else. She can catch the atmosphere inside an aeroplane and the terror that comes with the sudden eruption of a mob.

Botany

BOOM, B. K. and KITIN, H. *The Glory of the Tree.* Illustrated by G. D. Scanenburg de Veye. 128pp. Hamlyn. £4 4s.

A description of trees in their natural surroundings, from the Old World and the New, Asia and the Middle East. Their history and usage is combined with an account of related folk-lore and legends, a list of trees occurring on postage stamps and a bibliography. The book is superbly illustrated with almost 200 colour photographs and many line drawings. It is unfortunate that though the plates are numbered the relevant rubric is concealed in the text where the numbers are not necessarily in sequence.

ROSS-CRAIG, STELLA. *Drawings of British Plants.* Vol. XXIII. 38 plates. G. Bell. 12s. 6d.

This volume, which maintains the high quality of the series, is of special interest in that it completes the Scrophulariaceae and contains drawings of parasites, saprophytes and insectivorous plants.

Drama

DYER, CHARLES. *Staircase.* 89pp. HASTINGS, MICHAEL. *Lee Harvey Oswald.* 112pp. PINSER, DAVID. *Fanghorn.* 80pp. Penguin. 4s. 6d. each.

An attractively designed new series accommodating newly produced and untried work. Charles Dyer's homosexual comedy and Michael Hastings's documentary of the Kennedy assassin have been seen recently in the repertory of the Aldwych Theatre and the Hampstead Theatre Club (both are published with illuminating comments by the playwrights). *Fanghorn,* cryptically described as a "purple comedy", is a bawdy modern variation on the Pirandellian theme of the human need for illusion. The author, now in his middle twenties, is worth watching.

EURIPIDES. *Helen.* Edited with Introduction by A. M. Dale. 179pp. Clarendon Press: Oxford University Press. 28s.

The latest addition to the "Oxford Euripides" series will be of great value to anyone who wishes to study this exciting, witty and semi-comic "tragedy". The commentary is aimed mainly at undergraduate level, and on all points of metrical interest Miss Dale writes with a special authority.

History

CANNON, MICHAEL. *The Land Boomers.* 247pp. Melbourne University Press. London: Cambridge University Press. £3 15s.

There was an almost incredible boom in land values in the colony of Victoria in the 1880s. When the crash came, almost every land company was in liquidation, frightened depositors sought to withdraw their money, and English and Scottish investors, too far away to know which companies were sound and which fraudulent, began to regard all Australian investments as "unsafe". For the suddenly fallen mighty, "suicide became a commonplace solution"; for the thousands of small men caught up in the wake of the disaster, acute hardships and unemployment followed. The lesson that henceforth rugged individualism must be regulated in the interests of society as a whole was gradually accepted and implemented by even the most conservative of politicians. Mr. Cannon gives us a vivid and exciting account of the causes and effects of the crash, with sparkling stories of the bad men and a harrowing description of the effects of the depression on its victims.

DAVIES, STELLA. *Living Through the Industrial Revolution.* 243pp. Routledge and Kegan Paul. 20s.

Dr. Davies writes fluently and ably, and presents a new elementary introduction to the Industrial Revolution. The material is familiar: occasionally (as with the agricultural history) a little dated. It is salted here and there with the author's own findings in Cheshire archives. The difficulty with the book is in determining to what audience it is addressed. The author gestures to the general reader. But the serious general reader, or the member of an adult class, will find much of it so elementary that it is question-begging. It might well have been better if the book had been clearly directed at the schools; and had been supplemented by illustrations, and educational aids.

GILL, CRISPIN. *Plymouth: A New History.* 240pp. Newton Abbot: David and Charles. £2 2s.

Mr. Gill, a Plymouth journalist, shows himself well versed in the earlier history of the town. Most of its records were destroyed by the Cornish rebels in 1549 but one of four books that escaped was the Black Book, of which the author makes extensive use. This first part of a projected two-volume history carries Plymouth's story from the beginnings down to the Tudor adventurers, and Mr. Gill rightly devotes about half of his book to the port's golden age. It is not only Drake and Hawkins and Raleigh who bestride these pages but also many less well remembered sea captains, and the book may have a special appeal for those interested in the old Devon families. A confusing reference to the Greyfriars on page 130 should clearly be to the Whitefriars.

Law

COUTTS, J. A. (Editor). *The Accused.* A Comparative Study. 282pp. Stevens. £3 5s.

This is really a collection of written reports submitted at a colloquium at Birmingham University organized by the U.K. National Committee of Comparative Law in September, 1964, on "The protection of the public interest and the interest of the accused in the criminal process". Its value as a juxtaposition of the widely differing provisions of law in numerous countries, which include Poland, Israel, South Africa and the U.S.S.R. as well as some of the former British and French dependencies, is obvious though it might have been greater had it been possible to get all the contributors to address themselves to the same questions and on the same, not purely expository, level. The dozen or more distinguished foreigners represented are nowhere identified by function or position in their respective countries; no serious attempt is made to bring their terminology into line and there is no account of the discussions.

Numismatics

LINECAR, HOWARD. *Beginner's Guide to Coin Collecting.* 159pp. Pelham Books. 30s.

RAYNER, P. A. *Coin Collecting for Amateurs.* 110pp. Muller. 16s.

AMSTELL, MARGARET. *A Start to Coin Collecting.* 78pp. W. Foulsham. 16s.

Mr. Linecar gives a brief account of the development of coinage through the ages, together with some detail of the British coinage; but the bulk of his book, and the most useful part, deals with more practical aspects of coin collecting. He deals with how to house a collection, methods of acquiring coins, where to see coins, and the literature on coins, in short the kind of useful information which collectors previously have gained only after many years of experience, often dearly bought.

Mr. Rayner has little to say about coins in general but presents a useful, straightforward outline of the British coinage. Collectors interested only in the more modern machine produced coinage from Charles II onwards will find Miss Amstell's guide unusually detailed and well illustrated for its short compass. She has chosen to outline the coinage from the present day back to Charles II on the principle of working from the familiar to the unfamiliar, but this does obscure the true picture of the development of the British coinage.

Religion

D'ARCY, PAUL F. and KENSLEY, EUGENE. *The Genius of the Apostolate.* With a Foreword by Bishop O'Donnell. 273pp. Chapman. 35s.

This book by two highly experienced teachers in a Roman Catholic Seminary is a clear, humane and enlightened discussion of the problems involved in the recruitment and training of the young priest. As such with its humour and good sense it will be welcomed by others engaged in similar work. But it has also a wider place in the discussion which has followed Vatican II of the particular problems of the clergy in the aggiornamento. The authors are very much aware of the current criticism of Rome's traditional authoritarianism which has an immediate effect upon the clergy can Rome so adapt its outlook that it can welcome freedom without losing its essential ethos? Or again, there is the criticism of celibacy which appeared more than once at the council, and is obviously a matter of considerable concern among the clergy: can this difficult problem be resolved and a place found for the very large number of "spoiled priests"? The authors do not attempt to solve either problem, but there is a breath of fresh air in their writing.

SHEPHERD, C. W. *Everyone's St. Paul's.* 126pp. Warne. 25s.

Mr. Shepherd is more interested in the people than the building of St. Paul's. He starts with a brief life of the apostle. He ends with the activities of the Friends of St. Paul. He is fascinated by the versatility of Wren. Mr. Shepherd clearly enjoyed writing this exuberant book, but he is rather reckless in his language. What does he mean by saying that the congregation "filters" into its seats? And when he speaks of the grace and charm of the new pulpit, why does he say that it "exudes" them? There are thirty-two excellent illustrations.

Sports and Pastimes

SANDISON, A. C. *To Sea in Carpet Slippers.* 208pp. Adlard Coles. 35s.

SMITH, WILLIAM. *Across the Western Ocean.* 210pp. Macmillan. 35s.

Mr. Sandison specializes as a sea cook: hence the title of the book. Otherwise he fits the popular image of the ocean racing enthusiast—hearty, gregarious and uninhibited. A race seems merely the excuse for a party, and that is about all there is to it.

Mr. Smith, by profession an artist and designer, has an altogether more appealing approach. Though occasionally guilty of verbal horse-play, he brings to his accounts of two Atlantic crossings—one a cruise, the other a race—a sense of humour, a liveliness and a breadth of interest that seldom fail to entertain.

TURNER, ERIC HORSTALL. *Angler's Cavalcade.* 131pp. A. and C. Black. £2 2s.

Mr. Horsfall Turner, who is known as an experienced angler, a casting expert, and a writer on his obviously favourite pastime of fishing, has produced a nice mixture of the practical and the reminiscent. He describes himself as "an angling square", and many readers will agree with his attempt to get away from the modern how-to-catch-fish type of book which seems to flow from the presses unendingly. Norwegian and Irish interludes occur in this wide-ranging, well-written and well-illustrated volume.

Travel and Topography

GROSVENOR, MELVILLE B. (Editor). *This England.* 440pp. National Geographic Society. (11 Stanhope Gate, London, W.1). £4 5s. 4d.

American visitors to England have made this collection of colour photographs of the English scene, and while the volume is obviously intended first for other American visitors it would be a pity if it were seen only by tourists. Both technically and artistically these are distinguished examples of photography used with vision and imagination. In London and through the provinces scenes have been caught which illustrate history and the life of the present. Alongside them are a series of informal travel sketches in which the writers give their own impressions of a chosen region. Mr. Grosvenor, who edits the volume, for instance describes his explorations of Cotswold byways, while the director of the Folger Library discovers in Stratford disgruntled inhabitants who have heard too much of Shakespeare and would "rather get a nice programme on the telly". The book is not on sale generally and is obtainable only from the above address

HOGARTH, PAUL, and MUGGERIDGE, MALCOLM. *London à la Mode.* 145pp. Studio Vista. 36s.

The jacket carries the names of Paul Hogarth and Malcolm Muggeridge (with exclamation mark) as co-producers. Only sixteen of its pages have been invaded by what is described as "Mr. Muggeridge's accomplished prose". His brief essays, tailored to Mr. Hogarth's sequences of *Morning, Noon, Evening* and *Night,* are in his most entertaining manner of reminiscence and it is to be regretted if their brevity is due to the market demand on the author's time.

Mr. Hogarth claims that he sees London as a complex jungle of nine million souls hell bent on the good things of life, but his 150 drawings provide little evidence that they travel hopefully.

REID, HELEN EVANS. *A World Away.* 160pp. Angus and Robertson. 30s.

A Canadian expedition visited Easter Island in connexion with the International Biological Year. The visit brought to a head some political unrest there. Dr. Reid, who was a member of the expedition, writes about its work and about the attendant incidents. She describes the people, including the leading personalities, and altogether provides an agreeable account of life in a little-known place.

SCARFE, NORMAN. *Suffolk.* 124pp. HARROD, WILHELMINE, and LINNETT, C. L. S. *Norfolk.* 88pp. Faber and Faber. 18s. each.

Both are new editions of the Shell Guides to East Anglia where, as elsewhere, life in town and country side is fast changing. Lady Harrod, revising the Norfolk book, has to record the loss of landmarks and ancient buildings since 1957, and Mr. Scarfe in a new preface to the one on Suffolk writes of the struggle to preserve the county's character in face of a spreading subtopia.

SMELTON, MILES. *Sunrise to Windward.* 200pp. Rupert Hart-Davis. £2 2s.

Brigadier Smelton is one of the most distinguished of the small band of globe-trotting yachtsmen envied and admired by every desk-bound sailor. Insatiably restless and curious, undeterred by occasional hair-raising experiences, he wanders serenely from port to port and from ocean to ocean. Here he describes a long and devious voyage from England to Japan with the true travel writer's feeling for what will interest and amuse his reader. Free of hubris and tedious technicalities, this is a warm, broad, beautifully written book with a powerful appeal to the escapist in each of us.

Wine and Food

The Greedy Book. Compiled by Brian Hill. Illustrated by Peter Forster. 299pp. Rupert Hart-Davis. £2 10s.

Mr. Hill's ingeniously selected and varied anthology consists of more than 300 extracts on the subject of eating, culled from novels, memoirs, diaries and poems. Many of them derive from the eighteenth and nineteenth centuries in England, when meals were prodigious, and as the title of the book suggests, the accent was on gluttony. However, there is a section on "Short Commons" and another on "Atrocious Meals". Tea is strongly represented, strong liquors less so. Although the entertainment provided is excellent, this is a book to be sipped rather than consumed in quantity, for the cumulative effect of reading about other people's excessive or eccentric meals is likely to produce indigestion if not nausea. One serious blemish is the omission of the sources of each piece. It is tantalisingly insufficient to be given the name of the author without the title of his book or of the original reference.

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BOROUGH LIBRARIAN

Applications are invited for this post from CHARTERED LIBRARIANS with wide experience of public library administration. The duties of the post include responsibility also for the Art Gallery and Museums and for a Library Theatre.

The salary will be £2,105 by £80(2) by £90(2) to £2,445 in accordance with the salary scales for Principal Officers Range I as promulgated in National Joint Council Circular No. N.O.194. A casual user car allowance of 9½d. per mile will also be payable. Housing accommodation will not be provided by the Local Authority.

The appointment will be subject to the Local Government Superannuation Acts, to a satisfactory medical examination and to the Scheme of Conditions of Service of the National Joint Council for Local Authorities' A.P.T. and C. Services.

A form of application and more detailed particulars may be obtained from me and completed applications must be received by me in an envelope endorsed "Appointment of Borough Librarian" not later than first post on 8th March, 1967.

Canvassing either directly or indirectly will be deemed a disqualification. Relationship to any member or officer of the Council must be disclosed.

W. STALEY BROOKES, *Town Clerk.*

The Council House, Walsall, Staffs.
14th February, 1967.

LIBRARIANS

CITY OF BATH
MUNICIPAL LIBRARIES
SENIOR ASSISTANT

APPLICATIONS are invited from suitably qualified person for the POST of SENIOR ASSISTANT (in charge of the Lending Library). Salary scale A.P. IV (£1,385 to £1,665).

Further information may be obtained from the Director, Municipal Libraries, Queen Square, Bath, to whom applications should be sent not later than (Tuesday), 21st February, 1967.

CITY OF LONDON LIBRARIES

Suitably qualified persons are required for the undermentioned posts in the new lending library service:—

(a) DEPUTY BRANCH LIBRARIAN, salary £1,385 to £1,880 per annum.

(b) SENIOR LIBRARY ASSISTANT, salary £800 to £1,050 (£1,150 if qualified).

Commencing salary according to age and qualifications.

Application forms and further details from the Librarian, Guildhall Library, E.C.2. Closing date 28th February.

COUNTY BOROUGH OF BOLTON

APPLICATIONS are invited for the POST of SENIOR ASSISTANT LIBRARIAN at the Bolton Institute of Technology. Candidates should be Chartered Librarians, although applications from those who have not yet completed Part 2 of the Final examination will be considered. Some regular evening duties will be required during term time.

Salary Scale: £820 to £1,220 per annum. Minimum of £1,060 per annum for a Chartered Librarian.

Application forms available from the Establishment Officer, Town Hall, Bolton, to be returned by 27th February.

BOURNEMOUTH PUBLIC LIBRARIES

Suitably qualified librarians who would like to work in an expanding service in a very attractive coastal area are invited to apply for the following posts:—

(1) SENIOR REFERENCE LIBRARIAN to be second-in-charge of Public library serving a wide area.

(2) SENIOR LIBRARIAN, CHILDREN'S SERVICES to be second-in-charge of a children's library service with a full range of activities.

(3) SENIOR LIBRARIAN, LENDING SERVICES to be second-in-charge of one of 12 service points.

Salary will be within the Librarian's Scale (£820 to £1,431—maximum £1,060 for Chartered Librarians) according to qualifications and experience. Assistance with accommodation and up to £50 removal expenses in appropriate cases.

Write immediately for full particulars and training programme to the Borough Librarian, Central Library, Lansdowne, Bournemouth, to arrive not later than 28th February, 1967.

BUCKINGHAMSHIRE EDUCATION COMMITTEE
SLOUGH COLLEGE
SENIOR ASSISTANT LIBRARIAN

APPLICATIONS are invited from Chartered Librarians for this post. Salary scale A.P.V. (£1,820 to £1,431). Removal expenses, up to £100 may be paid in approved cases.

Application forms and further particulars may be obtained from the Principal, Slough College, William Street, Slough, to whom completed application forms should be returned within 14 days of the appearance of this advertisement.

LIBRARIANS

ELLAND URBAN DISTRICT COUNCIL
DEPUTY LIBRARIAN

This progressive authority reorganized its library services in Dec. and now operates, through a forward-thinking Library and Arts Committee, a large central library (undergoing its second extension since 1960) and three branch libraries, encouraging a record library and other cultural activities.

The post of DEPUTY LIBRARIAN has become vacant and the Council seek to appoint a person (male or female) to fill it—one preferably fully qualified but, in any event, enthusiastic, independent in outlook, able to work without supervision, supervise and train staff, and explore and initiate new avenues of service to the public through the library and arts services of the County.

The post offers a unique opportunity to serve in a truly modern, efficient library service serving a small-town community.

Salary, Librarian Grade, £820 to £1,060/£1,220/£1,435. Starting salary to be agreed and dependent on qualifications and experience.

Enthusiasm of five-day week. Housing accommodation if required and payment of removal expenses considered.

Applications, giving details of age, experience and qualifications and the names and addresses of two referees, should reach me by 24th February, 1967.

WM. J. THOMAS, Clerk of the Council, Council Offices, Elland, Yorkshire.

HERIOT WATT UNIVERSITY, EDINBURGH
UNIVERSITY LIBRARIAN

APPLICATIONS are invited for the post of University Librarian which will become vacant from October, 1967.

The university will be moving to a new site of 380 acres six miles west of the centre of Edinburgh, and the Librarian, as well as being responsible for the present University Library, will be concerned with the planning of a new Library on the new site.

The salary attached to the appointment will be within the range £3,570 to £4,900 with superannuation under the Federated Superannuation System for Universities.

Further particulars may be obtained from the undersigned, with whom applications should be lodged not later than 13th March, 1967.

DUNCAN I. CAMERON, Secretary of the University.

ROYAL HOLLOWAY COLLEGE
(University of London)
Englefield Green, Surrey
SENIOR ASSISTANT LIBRARIAN

The College invites applications for appointment as Senior Assistant Librarian. Degree and experience of dealing with scientific material is useful; professional qualifications an advantage. Salary scale, £2,010 to £2,450.

Details may be obtained from the College Secretary. Applications (six copies, please), together with the names and addresses of two referees, should reach him by 10th March, 1967.

LIBRARIANS

UNIVERSITY OF EAST ANGLIA
LIBRARIAN

APPLICATIONS are invited from suitably qualified academic qualifications for a POST of ASSISTANT LIBRARIAN or SENIOR ASSISTANT LIBRARIAN in charge of Social Sciences room 1st September, 1967. Salary on the scale £1,105 to £1,340 or £1,475 to £2,010 with USS benefits. Person appointed as Assistant Librarian would, subject to satisfactory progress, normally expect promotion to the senior grade not more than three years from appointment.

Applicants should preferably have a degree in one of the social sciences but those who only have appropriate library experience in this field are interested in speculative or will be given serious consideration.

Further particulars may be obtained from the Registrar, University of East Anglia, Earlham Hall, Norwich, NOR 88K, with whom applications should be lodged with full details, with the names and addresses of three persons to whom reference may be made, should be lodged not later than the 20th February, 1967.

THE UNIVERSITY OF HULL
ASSISTANT LIBRARIAN

APPLICATIONS are invited for the POST of ASSISTANT LIBRARIAN in the University Library. Candidates should hold a good honours degree; relevant library experience would be an advantage but applications are desirable. Salary within the range £1,105 to £2,270 according to qualifications.

Further details may be obtained from the Registrar, University Hull, to whom applications (four copies) must be sent by 23rd February, 1967.

UNIVERSITY OF KEELE
THE LIBRARY

APPLICATIONS are invited from HONOURS GRADUATES for the POST of SUB-LIBRARIAN in charge of cataloguing and Classification. Salary scale £1,105 to £1,340 (Scale to £2,010).

Applications, giving full details of qualifications and experience and the names of two referees should be submitted by 25th February, 1967, to the Librarian, The University, Keele, Staffordshire, from whom further particulars may be obtained.

UNIVERSITY OF LEICESTER
ASSISTANT LIBRARIAN

APPLICATIONS are invited from men and women GRADUATES for a POST of ASSISTANT LIBRARIAN in the University Library.

Salary according to qualifications and experience on scale £1,105 to £2,010 a year.

Further particulars from the Registrar, to whom applications should be sent by 25th February.

LANCASHIRE COUNTY COUNCIL

APPLICATIONS are invited for the POST of DEPUTY LIBRARIAN-IN-CHARGE, Hulme.

Salary Grade A.P. III (£1,100 to £1,435).

Qualifications: Chartered Librarian.

Salary starting point according to experience and qualifications.

Appointment superannuable and subject to certificate of fitness.

Applications (with copies of two testimonials) to County Librarian, County Hall, Preston, by 24th February.

LONDON BOROUGH OF BROMLEY
PUBLIC LIBRARIES
DEPUTY BRANCH LIBRARIAN

A.P. III (£1,100 to £1,435 plus L.W.)

APPLICATIONS are invited from suitably qualified and experienced men and women for the above post at the West Wickham branch.

Post-card for application form and further details to Establishment Officer, Town Hall, Bromley, Kent, quoting ref.: 10/11. Closing date 20th February, 1967.

LIBRARIANS

CITY AND COUNTY OF LINCOLN

APPLICATIONS are invited for a Chartered Librarian for the post of DEPUTY LIBRARIAN in charge of Adult Services (Grade A.P. III, £1,100 to £1,435). The work also includes exhibitions and children's activities.

Medical treatment.

Applications stating age, whether married or not, and qualifications, together with the names of two referees, to City Librarian, Free School Lane, Lincoln, by 24th February, 1967.

H. B. HODGSON, Town Clerk.

TECHNION—ISRAEL INSTITUTE OF TECHNOLOGY
HAIFA

APPLICATIONS are invited for the post of

HEAD LIBRARIAN

for the Central Library of the Institute, Israel's only technical university, directed entirely towards fundamental and applied research in engineering, architecture, and the exact sciences. Knowledge of Hebrew and English is desirable. The Technion has about 4,000 students, and 400 faculty members, and is departmentalized in branch libraries. The Central Library is actively involved in a new mechanized system, with 100,000 volumes, 1,000 periodicals, and a book budget of 50,000 dollars a year. The Head Librarian is a member of the Academic Senate, and has a staff of 70.

Salary is that of a full professor, 27,000 per annum. Travel for the appointee and his family and of his possessions will be paid by the Technion. Pension benefits, including retirement pension benefits in Israel, a substantial free housing allowance, and an annual travel grant for participation in overseas conferences provided.

Qualifications required for the above are:

Academic education in Mathematics or Technology; degree of Ph.D. or D.Sc. Preference will be given to holders of M.L.S. or D.L.S. qualifications.

Experience in library administration in institutions of higher learning.

Ability to conduct research in high level with individual students.

Perfect knowledge of English; fluency in Hebrew desirable. Difficulties will be given to improving their knowledge of Hebrew.

Preference will be given to a person with a good knowledge of languages (French, Russian, German).

Applications should be addressed to The Secretary for Academic Personnel, Technion-Israel Institute of Technology, City, Haifa, Israel, by not later than 1st March.

LONDON BOROUGH OF
LIBRARIES DEPARTMENT

Applications are invited for the undermentioned:—

(a) SENIOR ASSISTANT:

Candidates should be Chartered Librarians. Grade A.P. III/IV, £1,100 to £1,665. Weighting.

(b) REFERENCE LIBRARIAN:

Preference will be given to Chartered Librarians but applications will be considered from persons who are partly qualified. Grade A.P. III/IV, £1,100 to £1,665 plus London Weighting.

Point of entry on the scale will be according to qualifications and experience.

Applications giving the name of two referees should reach the Borough Librarian, Town Hall, Barnet, Herts., by 1st February, 1967.

R. H. WILLIAMS, Town Clerk.

LONDON BOROUGH OF
LIBRARIES AND ARTS DEPARTMENT

APPLICATIONS are invited for the post of

ADMINISTRATIVE ASSISTANT

Department A.P. II (£1,050 to £1,340) plus London Weighting allowance.

For Central inquiries and for experienced officer or graduate entry.

SENIOR LIBRARY ASSISTANT

£700 to £1,050 (including London allowance).

Responsible for a small branch library or partly qualified officer.

Application stating age, qualifications and experience, together with names of two persons to whom reference may be made, should be addressed to the Librarian, Central Library, Town Hall, Erith, Kent.

LIBRARIANS

LIBRARIANS
UNIVERSITY OF SOUTHAMPTON
DEPARTMENT OF GEOGRAPHY

APPLICATIONS are invited for the POST of LIBRARIAN/MAP CURATOR in the Department of Geography. Candidates should be fully or partly qualified librarians and have some experience or interest in map collections. Salary scale, £735 to £1,340 under review. The initial salary will depend on qualification and experience.

Further particulars should be obtained from the Deputy Registrar, The University, Southampton, to whom applications (three copies) should be sent, not later than 6th March, 1967.

BOROUGH OF SPENBOROUGH
APPOINTMENT OF DEPUTY BOROUGH LIBRARIAN

APPLICATIONS are invited from Chartered Librarians for the above post in a progressive Library Authority, which already operates a Gramophone Record Library and is planning a Picture Lending Scheme.

Salary on Grade A.P. III/IV (£1,220 to £1,665 per annum according to qualifications and experience.

Applications (two copies) to the Borough Librarian, Spenborough Public Library, Cleckheaton, Yorkshire, by 24th February, 1967.

K. H. CHORLTON, Town Clerk.

BOROUGH OF STRETFORD
LIBRARIES DEPARTMENT

APPLICATIONS are invited for a fully qualified Chartered Librarian, or person partly qualified, for the POSITION OF BRANCH LIBRARIAN at the Urmston Branch Library. Salary scale according to qualifications, A.P. II (£1,050 to £1,230).

Application stating age, qualifications and experience, together with the names of two referees to the Chief Librarian, Central Library, King Street, Stretford, by Friday, 3rd March, 1967.

W. G. HATTON, Town Clerk.
Town Hall, Stretford.

SUTTON-IN-ASHFIELD URBAN DISTRICT COUNCIL
APPOINTMENT OF BRANCH LIBRARIAN
Grade A.P. III

APPLICATIONS are invited for the above mentioned appointment of a qualified librarian to take charge of a branch library in accordance with the salary scale of Chartered Librarians, Grade A.P. III (£1,100 to £1,435) per annum.

The appointment will be subject to the National Scheme of Conditions of Service, the provisions of the Local Government Superannuation Acts, and to a medical examination.

The Council operates a Contributory Superannuation Scheme and housing accommodation will be available if required.

Applications, stating age, qualifications, experience, and present appointments, &c., together with the names and addresses of two persons to whom reference can be made should reach the undersigned by not later than first post on Tuesday, 28th February, 1967.

H. F. KING, Town Clerk.
Municipal Offices, Pinxtonfield.

PONTYPRIDD URBAN DISTRICT COUNCIL
LENDING LIBRARIAN

APPLICATIONS are invited from persons who have passed the Part I (Intermediate) examination of the Library Association for the appointment of the Library Association for the Lending Librarian, Central Library (including mobile Reference Department). Salary scale (Grade A.P. II) £1,050 to £1,340 per annum (£1,150 if qualified). Superannuation under the Local Government Superannuation Scheme. Applications stating age, qualifications and experience, together with the names of two referees to be received by the undersigned not later than Tuesday, 28th February, 1967.

BERNARD M. MURPHY, Clerk of the Council.

Municipal Buildings, Pontypridd, Glamorgan.

WEST SUFFOLK COUNTY COUNCIL

APPLICATIONS are invited for the POST of SENIOR LIBRARIAN in Haverhill, the Branch serving a growing population from a new structural (Terrapin-Redal) building to be opened in the Spring of 1967.

Salary within the Librarians Scale, 1820 to £1,431 (maximum of £1,060 for Chartered Librarians according to qualifications and experience.

Applications stating age, qualifications and experience, with names of two referees, should reach the County Librarian, Shire Hall, Bury St. Edmunds, Suffolk, by 2nd March, 1967.

LIBRARIANS

LIBRARIANS
LINCOLNSHIRE/KESTEVEN
URBAN COMMITTEE
KESTEVEN COUNTY COUNCIL
EDUCATION COMMITTEE

Spalding, Holbeach, Bourne, Grantham

CHARTERED LIBRARIANS are invited to apply for the post of Senior Assistant, Education at this Civil Service.

Salary A.P. III (£1,220 to £1,435); N.U. Conditions of Service.

Applications giving details of qualifications and experience in academic or other libraries, and particularly of cataloguing, should be sent, together with the names of two referees, to the Principal of the College by 20th February.

Further details and application forms available from the Principal.

F. W. F. FOTHBY, Director of Education, County Offices, Sleaford, Lincs.

THE UNIVERSITY OF LIVERPOOL
UNIVERSITY LIBRARY

APPLICATIONS are invited from graduates with good honours in any subject for a POST of ASSISTANT LIBRARIAN (Grade A.P. II). Professional qualifications, appropriate experience and knowledge of a modern language will be additional recommendations.

Salary range £1,025 to £1,180 per annum.

Further particulars may be obtained from the Registrar, The University, Liverpool 3, by whom applications, accompanied by the names of not more than three referees, should be received not later than 1st March, 1967.

LONDON BOROUGH OF HOUNSLOW
LIBRARIAN IN CHARGE, MUSIC AND GRAMOPHONE RECORDS

APPLICATIONS are invited from suitably qualified LIBRARIANS for the above-mentioned appointment of a qualified librarian to take charge of a branch library in accordance with the salary scale of Chartered Librarians, Grade A.P. III (£1,100 to £1,435) per annum.

The post is graded A.P.V. (£1,435—£1,740) commencing salary within this scale according to experience and qualifications.

Housing accommodation may be provided if required.

Applications, stating age, qualifications, experience and details of present and past appointments, together with the names of two referees, should reach the undersigned, The Public Library, Forest Street, Staines-in-Ashfield, from whom any further information may be obtained, later than Friday, 24th February, 1967.

WALTER LAUGHTON, Clerk of the Council
Barclays Bank Chambers, Low Street, Staines-in-Ashfield.

SURREY COUNTY COUNCIL
(Buckinghamshire)
COUNTY LIBRARY

APPLICATIONS are invited for the POST of RURAL SERVICES LIBRARIAN, based on the County Library Headquarters at Esher. Grade A.P. II, plus London Allowance. Car allowance. Assistance with house purchase and generous removal and distributive allowances available.

Further particulars can be obtained from the County Librarian, 140 High Street, Esher, Surrey, to whom applications must be delivered within 14 days of the appearance of this advertisement.

THURROCK URBAN DISTRICT COUNCIL
Population—120,000
LIBRARY DEPARTMENT

Remote suitable bachelor person for the post of SENIOR ASSISTANT in the Reference Department of the Central Library at Grays.

Salary range: £1,100 to £1,435 per annum.

Application earliest. Housing. Removal Expenses.

Applications, stating age, qualifications and experience, and quoting two referees to Chief Librarian and Curator, Central Library, Orsett Road, Grays, Essex, by 27th February, 1967.

WALSALL EDUCATION COMMITTEE
WEST MIDLANDS COLLEGE OF EDUCATION
APPOINTMENT OF ASSISTANT LIBRARIANS

APPLICATIONS are invited from persons who have passed either the Registration Examination or the Intermediate Examination of the Association for the above appointments in the staff of the excellent library of this large, newly built, mixed training college for about 1,500 students in 1967 and is continuing to expand. Salary Grade (Special Classes), A.P.II (£1,050 to £1,340) per annum.

Further details and forms of application may be obtained from the Principal, West Midlands College of Education, Gorway, Walsall, to whom they should be returned not later than the 28th February, 1967.

V. MILLSON, Director of Education.

WYE COLLEGE
(University of London)
ASSISTANT LIBRARIAN

The Governing Body invites applications from suitably qualified GRADUATES for the POST of ASSISTANT LIBRARIAN at the College which is the School of Agriculture and Horticulture of the University of London, salary, dependent on qualifications and experience, within the scale: £900 by £50 to £1,250, with F.S.S.U.

Further particulars are necessary, Wye College, near Ashford, Kent, to whom applications should be submitted by 6th March, 1967.

THE BRITISH COUNCIL
requires
LIBRARIAN

for Science Library, London. Qualifications required are F.L.A. or A.L.A. or Diploma in Librarianship, and considerable specialized library experience. Preference will be given to candidates with science degree and/or experience in scientific librarianship.

Salary scale £2,062 to £2,496. Superannuation scheme with other attractive benefits.

Write quoting E/1 to Staff Recruitment Department, The British Council, 10 Davies Street, London, W.1, for further particulars and application form to be returned completed by 8th March.

LONDON SCHOOL OF HYGIENE AND TROPICAL MEDICINE

APPLICATIONS are invited for the POST of SENIOR ASSISTANT LIBRARIAN. Minimum qualification, A.L.A. Association. Knowledge of the organization of meat and of mechanized cataloguing and indexing.

For further details, temporary may be given with reference to Assistant Librarian, London School of Hygiene and Tropical Medicine, Keppel Street, London, W.C.1.

EAST RIDING OF YORKSHIRE
EDUCATION COMMITTEE

APPLICATIONS are invited for the POST of BRANCH LIBRARIAN at the Driffield Branch of the East Riding County Library, on the Establishment (VOS) at £1,320 per annum.

Applicants should preferably have passed the Part I (Intermediate) Examination of the Association or the Registration Examination of the Library Association but consideration will be given to other applicants with suitable experience and ability.

Although housing accommodation cannot be provided, assistance may be given to householders towards removal, initial lodging and travelling expenses.

Further particulars and form of application may be obtained from the County Librarian, County Hall, Beverley, Yorkshire, to whom applications should be submitted by 27th February, 1967.

Senior Assistant Librarians

ROLLS-ROYCE
AERO ENGINE DIVISION

LIBRARY AND INFORMATION SERVICES

Senior Librarian

to be in charge of the library service

ALSO

Two Assistant Librarians

For the senior post a Chartered Librarian is required, preferably with experience in an industrial library or reference work in a public or university library. Similar qualifications or experience are desirable for the assistants. The duties of one of these will include the classifying of books (U.D.C.).

The Library has a well established co-ordinated indexing system, and is currently investigating the mechanisation of its information retrieval and dissemination system.

Assistance may be given with removal expenses.

Applications, giving brief details, including salary and quoting reference number (TLS 27) should be addressed to the:

MANAGER, STAFF PERSONNEL SERVICES, ROLLS-ROYCE LIMITED, P.O. BOX 31

1966 THE QUEEN'S AWARD TO INDUSTRY

LIBRARIANS

LIBRARIANS
OVE ARUP & PARTNERS
CONSULTING ENGINEERS

IN LIBRARY in London has vacancies for unlimited staff, preferably experienced, qualified CATALOGUER with an interest or knowledge of computers for information retrieval and a junior assistant who will have the opportunity of assisting a thousand grounding in the work of a special library.

There is also a vacancy for a librarian to establish and develop an information service in their Manchester office. This post offers great scope for someone with initiative and steadfast qualifications.

Please write with details of age, experience, and qualifications to: The Librarian, Ove Arup & Partners, Consulting Engineers, 11 Holles Street, London, W.1.

LIBRARIAN/INFORMATION OFFICER

APPLICATIONS are invited from female librarians, preferably with some experience of computer techniques, or a specialized library or information section, to take charge of the library, which provides technical, economic and commercial information for management. Applicants, minimum age 25, should be chartered librarians or alternatively have extensive experience in a directly relevant field.

Please write, giving details of education, experience, and present salary to:—

Mr. Neil Cumming, Ph.D.
THE PRUDENTIAL ASSURANCE COMPANY LIMITED,
142 Holborn Bars, London, E.C.1.

ROYAL INSTITUTE OF BRITISH ARCHITECTS

ASSISTANT required to busy library for information work and periodical indexing. Library experience and interest in architecture essential. Professional qualifications desirable. Congenial surroundings. Salary scale £1,050 to £1,340 (£1,150 if qualified).

Written applications, stating age and experience, to Secretary, RIBA LIBRARY, 66 Portland Place, W.1.

LIBRARY ASSISTANT, preferably with experience in a medical library, required, Royal Free Hospital Medical School. Able to type. Salary £700 to £840 (Scale to £1,000) according to experience and qualifications. Approximately five weeks' holiday (3 weeks' due). Superannuation scheme. Apply: School Secretary, 8 Hunter Street, London, W.C.1, with names of two referees.

(continued on back page)

PUBLIC AND UNIVERSITY APPOINTMENTS

CANADIAN UNIVERSITY APPOINTMENTS

Appointments at Junior and Senior ranks in a rapidly expanding department.

Salaries competitive.

Please forward curriculum vitae and academic transcripts to:—

Professor J. B. Winter, Department of Economics and Sociology, Acadia University, Wolfville, Nova Scotia, Canada.

EAST SUFFOLK COUNTY COUNCIL

APPOINTMENT OF DEPUTY ARCHIVIST

APPLICATIONS invited from qualified and experienced Archivist with initiative and administrative ability for a new post of Deputy Archivist in the Ipswich and East Suffolk Record Office at Salary Officers Scale (£1,125 to £1,405 p.a.). The duties will include field work.

Applicants, giving details of qualifications and experience and the names of three referees, by 18th March, 1967, to the Clerk of the East Suffolk County Council, County Hall, Ipswich, from whom further details may be obtained.

UNIVERSITY OF LONDON
GOLDSMITH'S COLLEGE
DEPARTMENT OF ARTS, SCIENCE AND EDUCATION
London, S.E.14

APPLICATIONS are invited for a new POST as LECTURER in MUSIC to be created as from 1st September, 1967. Considerable experience of teaching Music, in secondary and, if possible, primary schools is important and high academic qualifications and further study are a lead to recognition as a teacher of the University are most desirable. The College offers internal courses for the London University B.Mus. degree as well as courses for the three year Teacher's Certificate shortly to be extended to include the B.Ed. degree. Salary on the scale (£450 by £45(4) by £50(6) to £2,020 per annum with superannuation position.

Further particulars from Registrar, to whom applications (six copies) should be sent as soon as possible.

UNIVERSITY OF NOTTINGHAM
AMERICAN STUDIES

APPLICATIONS are invited for an ASSISTANT LECTURESHIP in AMERICAN STUDIES from candidates with a particular interest in the field of literature. The appointment will be effective from the 1st October, 1967, and the salary will be within the range £1,085 to £1,640 per annum.

Forms of application and further particulars, returnable not later than 6th March, 1967, from the Registrar.

PEMBROKESHIRE COUNTY COUNCIL

APPLICATIONS are invited for the POST of ASSISTANT ARCHIVIST, salary scale as present A.P. II/III (£1,050 to £1,315). Applicants should be graduates with either record office or township experience, or a degree in Archive Administration. Candidates now studying for a Diploma and who intend to take the examination before September, 1967, will be considered. This post will provide the successful applicant with an opportunity to take part in the establishment of a new record office in a county which includes a National Park and the expanding International port of Milford Haven (oil development). Considerable scope for advancement. Salary, including contribution to removal expenses. Consulting officer, Archives, stating age, qualifications and experience, with the names and addresses of two referees, should reach the undersigned by 28th February, 1967.

J. LLOYD UNDERWOOD, Clerk of the County Council.

County Offices, Haverfordwest.
6th February, 1967.

THE DEPARTMENT OF ART HISTORY invites applications for the post of ASSISTANT IN ART HISTORY. Applicants should have a speciality in Renaissance art or be able to teach Renaissance courses at the Honours level. An interest in British Painted Ceiling Decoration is desirable. Academic duties commence in September and include the teaching of Study Research Grants available. The beginning salary would be approximately £1,000. Applications should be addressed to the Assistant Department of Art History, Queen's University, Kingston, Ontario, Canada.

OTHER VACANT APPOINTMENTS

APPLICATIONS are invited for the position of SECRETARIAL ASSISTANT for the Public Library. Must be an experienced typist prepared to learn to operate the tape transcriber. Instruction provided. Qualifications required: 5 G.C.E. "O" levels including English Language and Mathematics or other subjects. Power work. Salary £1,215 rising by annual increments to £1,615 plus London Allowance. Applications with names of two referees to Librarian, Chelsea College of Science and Technology, Manresa Road, London, S.W.3.

FEMALE ASSISTANT for Technical Library, age 16-19, three "O" levels including English language, general duties—Apply to The Staff Manager, O.E.C. (Norwich) Ltd., The Grove, Stowmarket, Suffolk.

OTHER VACANT APPOINTMENTS

THE ROYAL BLIND SCHOOL
HOUSEMASTER/TUTOR
INSTRUCTOR

APPLICATIONS are invited from suitably qualified persons for the POST of INSTRUCTOR in the Department of Braille Studies of the Royal Blind School. Applicants should have a good general education but preferably specialized qualifications and/or teaching experience in Braille and sound perception. Knowledge of Braille would be useful. The successful applicant will be expected to take up the post at a date to be agreed, but preferably not later than 1st September. Charge of Lodgings is available. Salary on the scale for Housemaster/Tutor, Grade A.P. III (£1,220 to £1,665) according to age and experience.

Letters of application stating age, experience, &c., should be addressed to the Headmaster, Royal Blind School, Craiglockhart Hill, Edinburgh, 14. Further particulars including the Department's Braille Scheme, on request.

STUDY AT HOME. Postal tuition for G.C.E. "O" and "A" Levels, Private Tuition for B.A., B.Sc., H.N.C., H.N.D. and I.P.M. Tutorial Courses in Classics and Modern Languages and Mathematics. Write to: J. W. Shaw Hetherington, C.B.E., LL.B., D.Litt. (Oxon), Dept. 1M, Wolsey Hall, Oxford. Established 1894.

FRENCH GERMAN ITALIAN SPANISH RUSSIAN

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